GLASGOW ART GALLERY AND MUSEUM,
KELVINGROVE.

H. J. Cook

ILLUSTRATED CATALOGUE

OF

PICTURES.

1906.

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CATALOGUE

DESCRIPTIVE AND HISTORICAL

OF THE

PICTURES

IN THE

GLASGOW ART GALLERY AND MUSEUM
KELVINGROVE.

Museums and Art Galleries

OF THE CORPORATION OF GLASGOW.

GLASGOW ART GALLERY AND MUSEUM, KELVINGROVE.

GREEN BRANCH MUSEUM AND ART GALLERY (People's Palace), GLASGOW GREEN.

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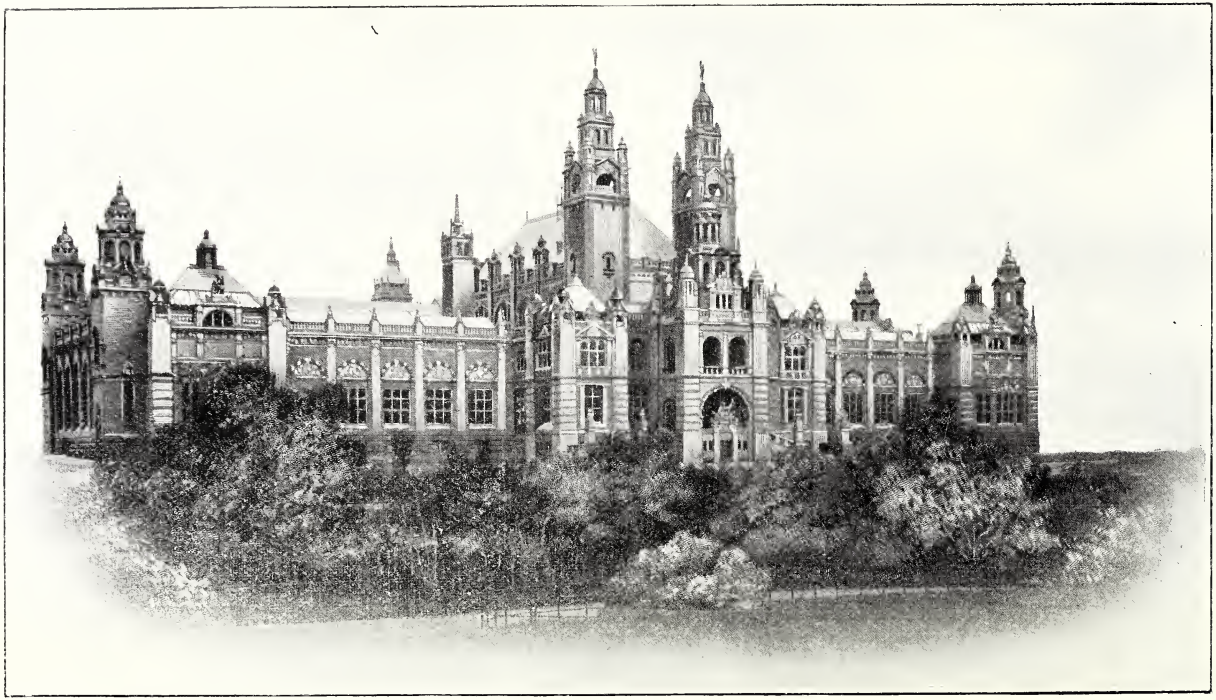

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GLASGOW ART GALLERY AND MUSEUM, KELVINGROVE.

COMPILED BY JAMES PATON,

GENERAL SUPERINTENDENT OF THE CORPORATION MUSEUMS AND ART GALLERIES.

ELEVENTH EDITION.

PRINTED BY ROBERT ANDERSON 142 WEST NILE STREET, GLASGOW.

1906.

PREFACE.

THE Glasgow Galleries of Art owe their origin to Mr. Archibald M'Lellan, formerly a Town Councillor and Magistrate of the City. Much of his time and of his resources he devoted to the formation of a Collection of Works of Art, which became the nucleus, and still forms the most considerable proportion of the contents, of the Galleries. In connection with the erection of the block of buildings in Sauchiehall Street, in which the Art Collections of the Corporation were housed up till their removal to the Art Gallery at Kelvingrove, Mr. M'Lellan had three saloons expressly constructed in the court for the reception and display of his treasures. These saloons and their contents he meant to be a gift to his fellow-citizens, and while the building was yet in progress, in November, 1853, he executed a Deed of Bequest, of which the following are the introductory clauses:—"I, Archibald M'Lellan, coachbuilder in Glasgow, considering that I have, for thirty years, spent much of my spare time in making a Collection of Pictures, illustrative of the characteristics and progress of the various schools of painting in Italy, Germany, Spain, the Low Countries, and France, since the revival of Art in the fifteenth century; and believing that, imperfect as any such Collection formed by a private individual must necessarily be, it still may be of some use to those who are desirous of studying the progress of Art; and also believing that it may be made to form the foundation for a more extensive and complete Collection, through contributions from those who have more means and better judgment to select fine examples of the respective schools; and being impressed with the belief that the study of what are called the 'Fine Arts' is eminently conducive to the elevation and refinement of all classes, as well as intimately connected with the manufacturing and mercantile prosperity of the community—from these various motives, and on account of my long connection with Glasgow and its various public bodies, and as a humble testimony of my attachment to its citizens, and my desire for their welfare and elevation, so far

as it is in my power to aid in the promotion of these, I have resolved to devote my said Collection to public use and exhibition, and to make the same over, for that purpose, to Trustees, who shall have the sole control and management thereof."

On Mr. M'Lellan's premature death in 1854, it was found that the state of his affairs would not permit of the carrying into effect of his bequest, and, after considerable discussion, the Collection of Works of Art and the block of buildings, together with the three saloons, were acquired by the Town Council for £44,500—being £29,500 for buildings and £15,000 for the Works of Art.

The M'Lellan Collection was acquired by the Town Council in May, 1856, and soon thereafter additions to the Art property of the City began to be made by gifts and bequests, whilst in recent years numerous purchases have gone to enhance the value of the Art treasures of the City. Within a few weeks of the completion of the transaction, Mr. William Euing, in redemption of a pledge conditional on the acquisition of the M'Lellan Collection, made a gift of thirty-six pictures, and that donation was afterwards supplemented by the bequest, under liberal conditions, of his entire Collection. In 1877, Mrs. Graham-Gilbert, of Yorkhill, bequeathed to the City the rich and valuable Cabinet of Pictures formed by her deceased husband, the eminent artist, John Graham-Gilbert, R.S.A. In January, 1896, the five sons of the late James Reid, of Auchterarder, and of Hydepark Locomotive Works, Glasgow, addressed a letter to the Lord Provost, stating that, in affectionate and grateful remembrance of their father, who, at the time of his death, was Lord Dean of Guild for the City, and President of the Glasgow Institute of Fine Arts, they offered to present to the City ten of the most valuable Pictures from the portion of their father's Art Collection formed by him in his town residence. The sum paid for these Pictures by Mr. Reid, it was stated, amounted to £22,723, and the value and significance of the donation were subsequently enhanced by the gift of the Portrait of Mr. Reid by Sir George Reid, R.S.A. One of the conditions of the gift was that "the ten Pictures should be hung together in a prominent position in one of the large rooms, or in a special room set

apart for them in the Galleries, and that they should be arranged and catalogued in such a manner as would make it evident that the works were presented in memory of Mr. Reid."

In 1898 the City received under the will of the late Mr. Adam Teacher his entire Gallery of Modern Works, comprising Pictures, besides other Works of Art. From Mr. Thomas Graham Young there was received in 1900 a Collection of fifteen Pictures, seven Engravings, and an Italian Marble Bust, besides numerous and valuable Art objects and Museum Specimens. These were given as a memorial of his father, James Young, LL.D., F.R.S., of Kelly, and subsequently the importance of the memorial was much enhanced by a gift from his sister, Mrs. Walker, of Limefield, of the magnificent tondo by Botticelli, which now adorns the Gallery. Recent additions by gift included, among other works, the well-known "Danaë," by Sir E. Burne-Jones, Bart., given by Mr. William Connal, Jun.; "Dunkirk Harbour," a fine example of the work of Sam Bough, and "The Forerunner," the latest painting by Sir John E. Millais, gifts of Sir Charles Tennant, Bart.; and "Niagara Rapids," a large Picture by Colin Hunter, A.R.A., presented by Sir Donald Currie. In the form of bequests there were received twenty-one Oil Paintings and thirty-two Modern Water-colours, besides a Cabinet of Engravings from the estate of Mr. Thomas D. Smellie, and, under the will of Mrs. Janet Rodger, seven Highland Landscapes by Horatio M'Culloch. Through the generous renunciation of his liferent rights on the part of Mr. Alexander Henderson, two Pictures bequeathed by his brother, Mr. Archibald R. Henderson, have also been added to the Gallery. The twenty-three Pictures assigned to the Corporation by Mr. A. G. Macdonald, subject to the liferent of his wife, have now been received into the Collection; and the bequest by Mr. James Gardiner of the well-known Picture, "A Highland Funeral," by Sir James Guthrie, *P.*R.S.A., is deserving of grateful recognition.

Since the last issue of this Catalogue, in 1904, benefactions to the Art Collections have continued in unusual abundance and importance. Under the will of Mr. James Donald, in addition to valuable objects of industrial art, forty-two pictures were received into the Collection, comprising capital examples of the works of Millet, Corot, Daubigny, Troyon, and other masters of the Barbizon School, besides modern British pictures, and a portrait

of Philip IV. of Spain by Velasquez, &c. The value of this great benefaction was much enhanced from the fact that nearly all the artists represented in it are new to the Glasgow Gallery. The Collections were further enriched by a bequest from Mr. W. A. Sandby of six pictures (five water-colours and one oil painting), the work of Paul Sandby, one of the eighteenth century fathers of water-colour painting. Sir Charles Tennant added to his benefactions with the gift of a large and important painting by John Phillip, and to Mr. James Caldwell the Gallery owes gratitude for a grand gallery picture by Mr. T. Austen Brown.

While these purchases, gifts, and bequests form the bulk of the Works included in this Catalogue, numerous other donations and bequests have gone to swell the aggregate extent, value, and variety of the contents of the Galleries, all of which are recorded in the Catalogue entries.

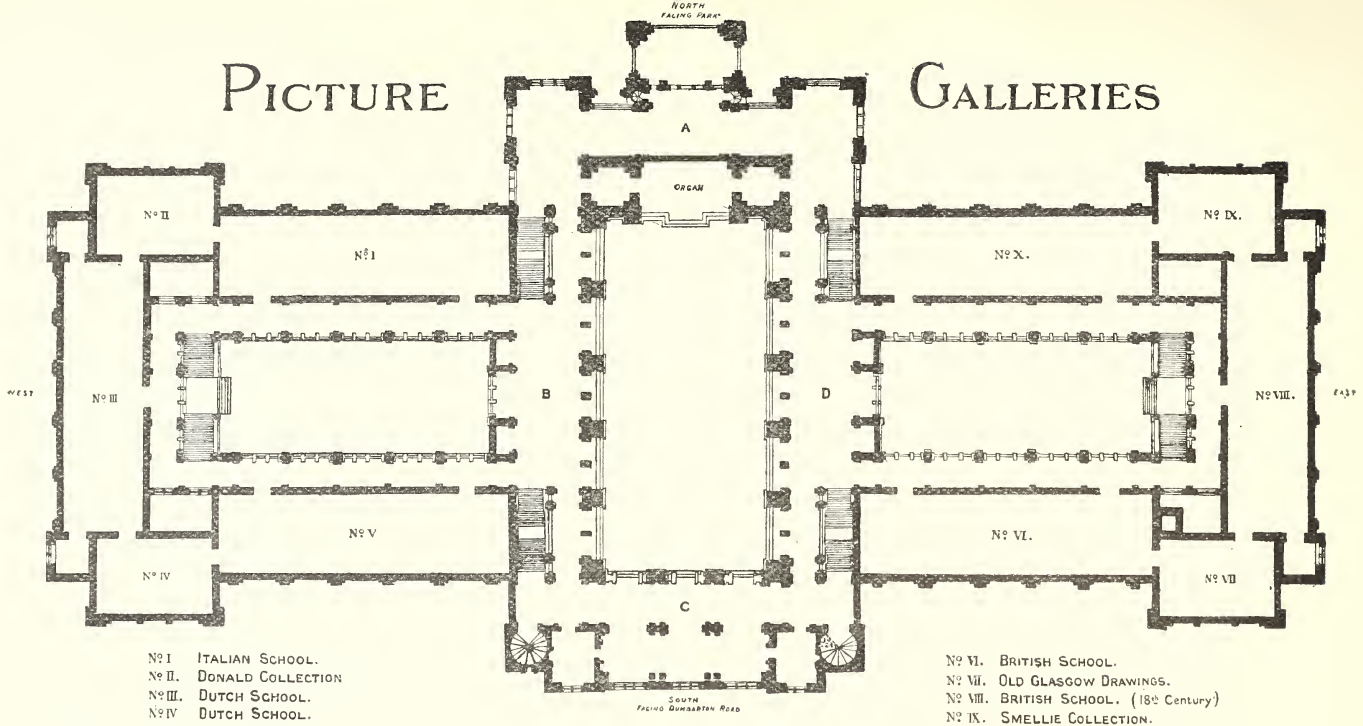
The Glasgow International Exhibition of 1888 was promoted by the Corporation primarily with the hope that from the undertaking a surplus of receipts would arise which would form the nucleus of a fund for the erection of a building in which to display the art treasures and museum collections belonging to the City. That hope was not disappointed, for on winding up the Exhibition undertaking a surplus balance of about £46,000 remained. But that sum was quite insufficient to provide an adequate erection, and from the Executive of the Exhibition an "Association for the Promotion of Art and Music" was formed, the object of which was to administer the surplus in the interests of the Corporation, and to add to it by means of public subscriptions and otherwise. The Association obtained, by subscription, an additional sum of over £70,000, and with these resources it was resolved to proceed with the building. As the result of an open competition, Messrs. John W. Simpson and Milner Allen were appointed Architects, and the building was begun in 1893 under the supervision of the Association for the Promotion of Art and Music. It soon, however, became obvious that the amount at the disposal of the Association was inadequate for the work to be done, and the whole undertaking, with the available fund, was handed over to the Corporation. Thereafter the work was continued under the direct control of the Town Council.

The foundation stone of the building was laid, on the 10th September, 1897, by His Royal Highness the Duke of York (now Prince of Wales), who at that ceremony was accompanied by H.R.H. the Duchess of York.

The International Exhibition of 1901 was promoted by the Corporation partly for the inauguration of the Art Gallery and Museum Building and partly in the hope that a second financial success would add to the resources of the institution. In that Exhibition the new building and its contents—Fine Art and Scottish History and Archæology—formed a most prominent feature. In connection with the State Opening of the Exhibition, on 2nd May, 1901, the building was visited and formally inaugurated by H.R.H. the Duchess of Fife and His Grace the Duke of Fife. Like its predecessor, the Exhibition was both a social and financial success, and after serving its purpose with every manifestation of public approval, a surplus of about £40,000 remained, which is now available for the development of the Museums and Art Galleries in such manner as the Corporation of Glasgow may determine.

The Corporation Art Galleries, which for well-nigh fifty years formed the home of the Art treasures of Glasgow, were finally closed on 20th September, 1902. On the 25th of the following month the Art Collections, as well as the contents of what was formerly Kelvingrove Museum, were, under the name of Glasgow Art Gallery and Museum, formally inaugurated and declared open by the Lord Provost of the City.

PICTURE GALLERIES



Nº I ITALIAN SCHOOL.
Nº II. DONALD COLLECTION
Nº III. DUTCH SCHOOL.
Nº IV DUTCH SCHOOL.
Nº V. FLEMISH SCHOOL.

A B C D — ART OBJECTS.

Nº VI. BRITISH SCHOOL.
Nº VII. OLD GLASGOW DRAWINGS.
Nº VIII. BRITISH SCHOOL. (18th Century)
Nº IX. SMELLIE COLLECTION.
Nº X. BRITISH SCHOOL. (Reid Collection)

GLASGOW ART GALLERY AND MUSEUM, KELVINGROVE.

PICTURES.

Abshoven. Thomas Van Abshoven or Apshoven, 1622-1664. Flemish School.

Abshoven was a favourite pupil, imitator, and copyist of the younger Teniers, whose subjects and manner he reproduced so successfully that many of his works have passed for the genuine productions of that skilful master.

3. The Hearty Welcome. Group of figures, etc., at the side of a house; a stream, in which a man is fishing; and in the distance a church. On Panel—height, 5½ in.; width, 7½ in. M'Lellan Collection.

4. Landscape and Figures. A woman at a cottage door, and a boy approaching; lad sits fishing in a stream close by; windmill and church, etc., in distance. On Panel—height, 5½ in.; width, 7½ in. M'Lellan Collection.
Pendant to No. 3.

Adam. Joseph Denovan Adam, R.S.A., 1842-1896. Scottish School.

This popular painter of animals, native of Glasgow, was born in 1842; but early in life his parents removed to London, where he was trained by his father, a landscape painter, examples of whose work are in this gallery (see Nos. 10 and 11). In 1871 he took up his residence in Scotland, and quickly attained success as a painter of Highland cattle, depicted amid hilly and moorland surroundings. In 1884 he was elected an Associate of the Royal Scottish Academy, and in 1892 he was advanced to the full dignity of Academician. Meanwhile he had, in 1887, established a school for animal painting at Craigmill, near Stirling, which, being well stocked with animals, attracted numerous pupils. His works were well appreciated on the Continent, and in 1894 the French Government desired to acquire one of his pictures. Mr. Adam died in Glasgow on 22nd April, 1896.

6. Balmoral, Autumn. A view of the wooded valley of the Dee, with the Castle of Balmoral in the middle distance. In the foreground a roadway, bordered on left by Scots fir trees, along which a drove of Highland cattle approaches. Signed "J. Denovan Adam." On Canvas—height, 5 ft. 8 in.; width, 7 ft. 6 in. Purchased, 1896.

7. In Clover. Shore of a Highland loch, with luxuriant vegetation. Among the long grass, which is plentifully sprinkled with the flowers of the Dutch clover and ox-eye daisy, a number of sheep are contentedly feeding. Over the surface of the loch, sea-gulls are flying and swimming. In the distance are hills, with cottages nestling at their base. Signed "J. Denovan Adam, A.R.S.A., 1885." On Canvas — height, 2 ft. 11½ in.; width, 4 ft. 6 in. Teacher Collection.

Adam. J. Adam. Scottish School.

A Glasgow landscape painter of the first half of the nineteenth century, father of Joseph Denovan Adam, R.S.A.

10. Overlooking Glendaruel, Kyles of Bute. A heath-covered knoll, with group of red deer; beyond are the still blue waters of the Kyles, and in the distance rise the hills of Bute and Cowal. On Canvas—height, 20 in.; width, 13 in. Teacher Collection.

11. A Highland Landscape. In the foreground is a wooded eminence, with two sportsmen (one of whom is just in the act of firing), a dog and game, overlooking a strath through which a burn meanders; hills in the distance. Signed "J. Adam" and "R. H. Roe." On Canvas—height, 20 in.; width, 13 in. Teacher Collection.

Aelst. Willem van Aelst, 1620-1679. Dutch School.

One of a group of famous painters of flowers, fruit, and still life—a department of art created and principally cultivated about his time. He was born in Delft, enjoyed the instruction of his uncle, Evert van Aelst, a still-life painter of repute; he also studied in Italy and France; was admitted to St. Luke's Guild, in Delft, in 1643, and finally settled in Amsterdam. His faithful and painstaking work was much appreciated during his lifetime, and still continues to enjoy the favour of amateurs.

13. Fruit, Glass, etc. A study of glass vessels, cherries, vegetables, a herring disembowelled, and bread. Signed "Guill. Van Aelst, 1660." On Canvas — height, 19 in.; width, 13½ in. Mrs. Douglas of Orbiston Collection.

Aitken. James Alfred Aitken, 1846-1897. Scottish School.

Aitken was born in Edinburgh, his father being a temperance hotel proprietor in that city. While still a boy the family removed to Dublin, and there the youth received his early education. Returning to Scotland when about twenty years of age, he came under the influence of Horatio M'Culloch, and also obtained some art instruction in Edinburgh. His work, for the most part, consists of studies of Scottish landscape, which he rendered with considerable imaginative power. Latterly he travelled extensively both in America and on the Continent. During the last few years of his life Mr. Aitken confined himself almost entirely to water-colour. He was an Associate of the Hibernian Academy, and was one of the founders of the Royal Scottish Society of Painters in Water-Colour. He died in Glasgow on the 21st December, 1897.

15. Dunoon. In the foreground a road leading to the village of Dunoon, beyond is the Firth of Clyde, and in the distance the Renfrewshire hills. Signed "J. A. Aitken, 1881." Water-colour—height, $11\frac{1}{2}$ in.; width, $19\frac{3}{4}$ in. Smellie Collection.

Albani. Francesco Albani, 1578-1660. Italian-Bolognese School.

Albani, the son of a rich merchant in Bologna, received his art education under the Caracci, of whom he was one of the most distinguished followers. His works are chiefly mythological and Scriptural, and he greatly delighted in introducing the figures of amorini into his landscapes and allegorical works.

17. Apollo and Daphne. In a broad valley, with low hills, Daphne, in light gauzy garments, flies before Apollo, who, bow in hand, pursues her beseechingly. A winged Cupid, hovering in the air, has shot an arrow at the breast of Apollo. On Copper—height, $12\frac{1}{4}$ in.; width, 17 in. M'Lellan Collection.

Formerly attributed to Domenichino, and called Cephalus and Procris; but there is an almost similar composition in the Louvre by Albani; and the subject in both pictures is obviously the pursuit of Daphne by Apollo.

18. Cupids at Play. In a green landscape five amorini are disporting themselves with flowers and baskets of fruit; a lake is seen in the middle distance. On Copper—height, 2 ft.; width, 3 ft. 3 in. M'Lellan Collection.

Allan. David Allan, 1744-1796. Scottish School.

Allan, born at Alloa, was a pupil in the Academy in Glasgow carried on by the celebrated brothers, Robert and Andrew Foulis. In 1764 he went to Rome to continue his studies, and there, nine years later, he carried off the gold medal given by the Academy of St. Luke—the highest distinction awarded by that artistic body. At that time he

painted much in the grand or classical manner then fashionable; but his reputation is based upon the skill and spirit with which he depicted peasant life and character. After his return to Scotland he devoted himself principally to the delineation of Scottish manners and customs, and his engraved works attained great popularity. For the last ten years of his life Allan was Master of the Trustees' Academy in Edinburgh, and in that position he exercised a stimulating influence on the development of Scottish Art.

20. Evening Amusements—Rome. In an open space or public garden a group of men and women variously disporting themselves with music and dancing; fountain behind, and to left and right arched gateways. Signed "D. Allan, 1769." Tinted drawing—height, 13 in.; width, 18 in. Purchased, 1896.

21. Evening Amusements—Naples. An open space near the Bay of Naples, with a group of persons playing musical instruments, dancing, eating, drinking, and smoking; city and Mount Vesuvius in distance. Signed "D. Allan, date 1770." Tinted drawing—height, 13 in.; width, 18 in. Purchased, 1896.

22. A Domestic Scene. In the interior of a cottage an old man seated with a child on his knee and another standing by his side; to left a woman stirring the contents of a pot over an open fire; a lad seated near her playing on a horn; to right, an old and a young woman receiving a young man who has just entered, and, in a corner, a boy seated eating out of a wooden vessel, with a dog in front of him. Tinted drawing—height, 12½ in.; width, 18 in. Purchased, 1903.

Allan. Robert W. Allan, R.W.S. (living artist). Scottish School.

23. Home from the Herring Fishing. The mouth of a west coast river, in which lies a large fishing boat and some smaller craft. Down a plank from the large boat fishermen are sliding baskets of herring; beyond is the blue sunlit sea, showing here and there the brown sails of the fishing fleet. Signed "Robert W. Allan, 1876." On Canvas — height, 2 ft. 9½ in.; width, 4 ft. 6 in. Teacher Collection.

24. On the Berwickshire Coast. A view in a Berwickshire fishing village, with red-tiled houses overlooking the harbour, in which are a number of herring boats. In the foreground is a young girl carrying wooden water buckets. A number of fishermen are standing about the pier; others lie on the slopes above. Signed "Robert W. Allan, 1875." On Canvas—height, 17½ in.; width, 23½ in. Teacher Collection.

25. A Doorway. The ivy-clad door of a country cottage, with figures of a woman and young girl. Signed "Robert W. Allan. 1875." On Canvas—height, 15½ in.; width, 23½ in. Teacher Collection.

26. Sheltered from the Stormy Sea. Within a sea-wall, outside of which is a stormy sea, a number of fishing boats moored. On the wall fisher folk with baskets of fish, etc. Signed "Robert W. Allan, 1904." On Canvas—height, 4 ft. 0½ in.; width, 6 ft. 0½ in. Purchased, 1904.

Allan. Sir William Allan, *P.*R.S.A., R.A., 1782-1850. Scottish School.

The son of a macer in the Court of Session, Edinburgh, Allan received the first part of his art education in that city. He subsequently studied in the Schools of the Royal Academy in London; established himself as a portrait painter in St. Petersburg; and travelled through a great part of Eastern Europe, during which journey he collected the materials for some of his best works. After an absence of ten years he returned to Edinburgh; in 1835 he was elected a Royal Academician; in 1838 he became President of the Royal Scottish Academy; and in 1842, when he succeeded Sir David Wilkie as Her Majesty's Limner for Scotland, he was knighted. Among his principal works may be named—"The Death of Rizzio," "The Slave Market in Constantinople," and his great picture, "The Battle of Waterloo," which was purchased by the Duke of Wellington.

27. The Bride of Abydos. Zuleika, kneeling, offers a rose to Selim, who stands leaning at a latticed window, looking down on her—

> "Still gazed he through the latticed grate,
> Pale, mute, and mournfully sedate;
> To him Zuleika's eye was turn'd,
> But little from his aspect learned."
> —Byron, *Bride of Abydos*, Canto i. 10.

Signed "William Allan, 1836." On Canvas—height, 2 ft.; width, 1 ft. 6½ in. M'Lellan Collection.

Altdorfer. Albrecht Altdorfer, 1480-1538. German School.

Altdorfer was a distinguished follower of the famous Albrecht Dürer, both in painting and engraving. Like most of the early artists, his talents were principally devoted to Scriptural and religious subjects, but his most important picture is "The Battle of Arbela," illustrating the triumph of Alexander the Great over Darius, a large work containing countless figures, now preserved in the Pinakothek of Munich. He was an architect as well as a painter, and he was employed on many important public erections in Ratisbon. Of that city he was an honoured citizen, holding many important public offices, and there he died in 1538.

29. The Conversion of St. Hubert. In a hilly landscape, with castellated buildings in the middle distance, the Saint and his hunting attendants are arrested by the appearance of the stag with a crucifix on its forehead. The Saint has descended from his white horse, and is approaching devoutly to the miraculous apparition. On Panel—height, 22 in.; width, 16 in. M'Lellan Collection.

"The conception is very curious, the mountainous landscape much finished, and the colouring of great force" (Waagen's *Galleries and Cabinets of Art*, p. 461). St. Hubert in his youth was passionately fond of field sports, and addicted to worldly pursuits. During Holy Week, when all Christians were at their devotions, he, with his retainers, hunted in the forest of Ardennes, when a milk-white stag, having a crucifix between his horns, appeared to the astonished huntsman. So deeply impressed was Hubert by the divine apparition that he abandoned his former life, and henceforth devoted himself to works of piety and charity (see Mrs. Jameson's *Sacred and Legendary Art*, p. 732, vol. ii., 1891 edition).

Amberger.

Christoph Amberger, 1490?-1563. German School.

Amberger was an Augsburg artist, of which important mediæval city he was probably a native. He was instructed under Venetian influence, and the master mind of the younger Holbein also exercised obvious sway over him. Indeed, as in the case of the example noted below, many of his works have passed as portraits by the more famous artist, the frauds being helped by means of forged signatures.

31. Portrait of a Lady. Half-length figure of a lady, three-quarters face, looking to left, with black cap on her head, and holding a pink in her hand, background green. Signed "H. Holbein, F." (a forgery). On Panel — height, 21½ in.; width, 17 in. M'Lellan Collection.

Dr. Bode, who points out the similarity of treatment in the known works of Amberger in the Berlin Gallery, considers this portrait to be an excellent example of Amberger's work.

Amiconi.

Jacopo Amiconi, 1675-1752. Italian-Venetian School.

Amiconi was a late Venetian painter of historical subjects, portraits, etc. During his life he visited Rome, Munich, England (where he remained many years), and Madrid, where he died. He enjoyed a great reputation during his life, which has not been maintained by the quality of his works.

33. Cupids at Play. A group of amorini sharpening arrows, preparing a bow, and otherwise engaged. The central reclining figure is asleep. On Canvas — height, 6 in.; width, 10½ in. M'Lellan Collection.

34. Infant Fauns and Bacchus. Some of the young fauns are gathering and pressing the juice from the grapes, while one, from a skin, ministers to the young Bacchus, whose aspect bears testimony to the nature and potency of the beverage he drinks. On Canvas—height, 6 in.; width, 10½ in. M'Lellan Collection.
Pendant to No. 33.

André. Edmond André. French School.

35. Awaiting Orders. A French army corps halted on a heath; arms are piled, and their heavy accoutrements have been taken off. Some of the men are cooking, whilst others smoke and chat. On the left a group of officers are holding a consultation. Signed "Edmond André." On Canvas—height, 18½ in.; width, 38 in. Teacher Collection.

Andrews. H. Andrews, died 1868. English School.

Andrews was a painter of *genre* subjects in the style of Watteau, whose works he copied and imitated with great success. He exhibited at the Royal Academy between 1830 and 1838, after which no work of his was shown at the annual exhibition of that body.

37. The Pet Dove. A young girl in a quaint cap with a collared pigeon perched on her hand. On Canvas, circular—diam., 11 in. Euing Collection.

38. The Toilet. Lady in loose dressing-gown putting an ear-ring into her ear before a mirror. On Canvas, circular—diam., 11 in. Euing Collection.

Anguisola. Sophonisba Anguisola, 1535?-1626. Italian-Lombard School.

This lady, one of the limited number of female artists who have obtained a high reputation, belonged to a patrician family of Cremona. While still youthful, her fame as a portrait painter induced Philip II. to invite her to his court, and she remained in Madrid upwards of ten years. There she married a Sicilian nobleman, after whose death she became the wife of a Genoese patrician named Lomellini. In 1624 Vandyck visited the venerable lady, and drew her portrait. About the same time he painted the portrait group of the Lomellini Family, now in the Scottish National Gallery. Sophonisba had five sisters, all endowed with artistic gifts.

40. Holy Family. The infant Saviour lies in the arms of Joseph; the Virgin, seated beside them, offers him flowers from

her lap. On Panel—height, 11¼ in.; width, 9¼ in. M'Lellan Collection.

The original of this picture, formerly in the possession of Sig. Morelli, is now in the Gallery at Bergamo. It is signed SOPHONISBA ANAGVSSOLA, ADOLESCENS, P. 1559; but there is reason to believe that the signature is false. Morelli mentions another replica he saw in possession of Count Varano at Ferrara. This picture was formerly attributed to Mazzola.

Anraadt. Pieter van Anraadt, ...-1681. Dutch School.

The date of the birth of this eminent portrait painter, who was born at Deventer, is not known. He lived about 1672 in Amsterdam, and latterly settled at his native place, where he was buried in 1681. It is probable that he was a pupil of the eminent Gerard Terburg. A number of important portraits and "regent pieces" by Anraadt exist in Haarlem, Amsterdam, etc.

42. PORTRAIT OF A MUSICIAN. Three-quarters length figure of a gentleman in long hair, with a red cloak over his left arm, seated, with a lute in his hands. On Canvas—height, 4 ft. 9 in.; width, 4 ft. 1 in. Euing Collection.

It has been suggested that this portrait is the work of Vander Helst.

Archer. James Archer, R.S.A., 1824-1904. Scottish School.

ARCHER was born in Edinburgh, the son of a dentist, and received his art training at the Trustees' Academy. He first exhibited at the Royal Scottish Academy when he was eighteen years of age, and continued to do so almost without a break until within a year or two of his death. He was elected an A.R.S.A. in 1851, and Academician in 1858. In 1862 he removed to London, where he exhibited regularly in the Royal Academy. He devoted himself principally to portraiture, history, and ballad subjects, and for many years his works were exceedingly popular. He died at Haslemere, Surrey, on the 4th September, 1904.

44. CLASSICAL SUBJECT. A Bacchanal riding on an ass, supported at each side by a faun; the ass is led by a female, preceded by a goat and a young faun. Signed "J. A., 1878." On Canvas—height, 18 in.; width, 14 in. Teacher Collection.

Armfield. G. Armfield. English School.

ARMFIELD, whose real name was Smith, was an animal painter of considerable repute, who exhibited at the Royal Academy almost every year between 1840 and 1862. His representation of dogs, etc., was peculiarly happy, and not unfrequently his small works were passed off by unscrupulous dealers as the productions of Sir E. Landseer.

46. DOGS. A group of three dogs, of different breeds; background with various sporting accessories. On Canvas—height, 9½ in.; width, 11½ in. Euing Collection.

Armitage. Edward Armitage, R.A., 1817-1896. English School.

The art education of this painter was begun in London; thereafter he studied in Paris, under the direction of Paul Delaroche, and while so engaged he exhibited in the Salon of 1842 an ambitious mythological composition, "Vulcan binding Prometheus with the help of Force and Violence." After remaining two years in Paris, he returned to London. Subsequently he resided and studied in Rome, and thence he went during the Russian War to the Crimea, and there found subjects for two pictures, "The Cavalry Charge at Balaclava" and "The Battle of Inkerman." Armitage also worked in Germany for some time. Two of the frescoes which ornament the upper waiting-hall of the Houses of Parliament are from his brush. In 1872 he became a full member of the Royal Academy. Armitage was an industrious and fertile painter, his compositions being chiefly Scriptural, historical, and classical pieces.

48. THE CHRISTIAN MARTYR. The body of a young martyr, who has been crucified, being received by his male and female co-religionists—an incident in the early Christian persecutions in Rome during the reign of Nero. Signed "E. Armitage, 1863." On Canvas—height, 5 ft.; width, 3 ft. 9 in. Teacher Collection.

Arthois. Jacques d'Arthois, or Artois, 1613-1684? Flemish School.

JACQUES D'ARTHOIS, or ARTOIS, an eminent landscape painter, was born in Brussels. He painted chiefly views of his native province, Brabant, and the figures introduced in his works were usually painted by brother artists, principally the elder Teniers and Bouts.

50. LANDSCAPE AND FIGURES (figures by David Teniers the elder). Road skirting a dark wood, with various horsemen, travellers, market people, and mendicants. In the foreground a donkey, with heavily laden panniers; open landscape to the right. On Canvas — height, 1 ft. 9 in.; width, 2 ft. 6½ in. M'Lellan Collection.

Asch. Pieter Jansz. van Asch, 1603-.... Dutch School.

PIETER VAN ASCH, a painter of landscapes, native of Delft, was the son of a portrait painter. Pieter's works exhibit great delicacy, clearness of touch, and keen perception, but they are scarce. He was admitted Master of St. Luke's Guild, Delft, in 1623, and a fine landscape by his hands is in the Council Hall at Delft. The date of his death is uncertain, but he lived to a good old age.

52. FOREST SCENE AND HAWKING PARTY. On a roadway which passes into a wood is a gentleman on horseback, with an attendant, each carrying a hawk, and accompanied with dogs. In the distance, among the trees, is a carriage and several travellers. On Panel—height, 1 ft. 9 in.; width, 1 ft. 4½ in. M'Lellan Collection.

Bacchiacca. Francesco Ubertini, 1494-1557. Italian-Florentine School.

Ubertini, known as Bacchiacca, studied under Pietro Perugino, and later under Franciabigio, with whom he probably worked till that master's death in 1525. In his later days he was influenced by Andrea del Sarto and by Michael Angelo. He was a skilful painter of animals, and his works, executed mostly on a small scale, with figures not more than a span high, consisted chiefly of predella pieces for altars and panels for cassone or bridal chests. He was, according to Morelli, "a remarkable painter, who occasionally surprises us by flashes of genius and by his unaffected grace." Several of his works have been attributed to Raphael.

54. Adoration of the Magi. Virgin and Child seated in an open landscape; Joseph behind. The Wise Men, with two attendants, offer their gifts; figures, with horses, in distance. On Panel—height, 8½ in.; width, 17 in. M'Lellan Collection.

Formerly attributed to Perugino. Mr. Bernhard Berenson regards it as the work of Andrea del Brescianino (*Gazette des Beaux Arts*, vol. xvi., series 3, p. 65).

Bakhuizen. Ludolph Bakhuizen, 1631-1708. Dutch School.

This artist, one of the most eminent of Dutch marine painters, was born at Emden, and for some time was employed in the office of a merchant in Amsterdam. After showing great skill both in writing and drawing with his pen, he abandoned trade, and studied under Everdingen, a well-known landscape artist, and subsequently with Dubbels, a marine painter. In his enthusiasm for marine subjects he exposed himself to great dangers on stormy seas, so that he might properly study their aspects. Among his patrons was Peter the Great of Russia, who personally took lessons from the painter.

56. Storm and Wreck. A stormy sea lashing a rocky coast on which a vessel has gone to wreck; in the distance other vessels are seen driven ashore. Signed "L.B." On Canvas—height, 1 ft. 6 in.; width, 2 ft. 1½ in. M'Lellan Collection.

"Of singular truth and masterly execution, in a somewhat dark tone" (Waagen's *Art Treasures*, vol. iii., p. 287).

57. A Storm at Sea. A rough sea and stormy skies; two vessels in mid distance running before the wind, and others nearer and on the horizon, on which also are indications of the Dutch coast. Signed on spar, "L.B." On Canvas — height, 12½ in.; width, 17½ in. Graham-Gilbert Collection.

58. Sea Piece—A Gale. A stormy sea, in which several vessels and a fishing boat are running before a heavy gale. The vessels have masts broken and are otherwise suffering. Other shipping seen faintly on horizon. Signed "L.B.," and dated on spar, "1686." On Canvas — height, 2 ft. 2½ in.; width, 2 ft. 10 in. M'Lellan Collection.

59. Preparing for the Coming Storm. Under a rising gale a fishing boat, a barque carrying the Dutch flag, and in the offing numerous other craft taking in sails, etc. On Canvas—height, 13 in.; width, 19½ in. M'Lellan Collection.

60. Shipping in a Gale. A stormy sea crowded with vessels. In the foreground a Dutch warship with carved and richly ornamented stern; sailors crowding the rigging. On Canvas—height, 5 ft. 6 in.; width, 9 ft. 2 in. Presented by the family of Mrs. John Henderson, of Westbank, 1895.

Baker. Thomas Baker, 1809-1869. English School.

Thomas Baker, known as "Baker of Leamington," was a landscape artist of much ability, whose works were highly esteemed in the Midland counties. He was a pupil of John Vincent Barber, of Birmingham.

62. Landscape and Cattle. A stream flowing between well wooded banks, with cattle in the water in foreground. Signed "T. Baker. 1831." On Canvas—height, 15 in.; width, 21½ in. M'Lellan Collection.

Balen. Henrik van Balen, 1560-1632. Flemish School.

Van Balen was a native of Antwerp, who, in his youth, studied in Italy, and, returning, settled in his native city. He painted by preference mythological and fanciful subjects, in which he introduced nude figures executed with peculiar knowledge and skill. He frequently inserted the figures in landscapes of Brueghel and others, and he was the first instructor of Vandyck.

64. A Votive Composition. In the centre is a framed group, the Virgin and Child, encircled by an array of cherubs. In the foreground, to right and left, a nobleman and his wife, portraits, kneel behind desks covered with crimson cloths, on which are emblazoned their arms; the patron saint of each, St. Francis and St. Dominic, standing behind. The whole composition is embraced within the central aisle of a Roman Church, and across the foreground is the legend—*Nobilitas ipsa est virtus.* On Panel—height, 3 ft. 4 in.; width, 2 ft. 5½ in. Euing Collection.

65. The Holy Family. The Virgin, seated, holds the infant Saviour on her knee; at their side is St. John astride a lamb, the head of which rests on the lap of the Virgin; Elizabeth, standing behind, looks with intent interest on the group. On Copper, oval—height, 11½ in.; width, 9½ in. M'Lellan Collection.

Barber. Joseph Vincent Barber, 1787-1838. English School.

Barber was a native of Birmingham, where his father was a teacher of drawing. Barber spent most of his life as a teacher of art in Birmingham, and among his pupils were Thomas Creswick, R.A.; J. T. Willmore,

A.R.A., the well-known engraver; and others who attained eminence. He was a frequent exhibitor of landscapes at the Royal Academy, in which branch of art he attained some celebrity, one of his best-known compositions being "The Golden Age," No. 68 in this Gallery. He died in Rome from the effects of a malarial fever caught while sketching in the Pontine Marshes.

67. LANDSCAPE WITH CATTLE. Stream winding through richly wooded valley; a glow of sunshine on the woody hills; cattle standing in the water; and a man, with dog, seated on bank of the stream. On Canvas—height, 13 in.; width, 19 in. M'Lellan Collection.

68. LANDSCAPE, "THE GOLDEN AGE." An ideal landscape; a still lake embosomed amid lofty hills wooded to the summit. From the lake by a small waterfall a stream arises; rich vegetation, grapes, vines, and melons, in foreground; and to the right a group of goatherds and goats. On Canvas—height, 3 ft. 3 in.; width, 4 ft. 10 in. M'Lellan Collection.

Exhibited at the Royal Academy in 1828. Engraved by W. Miller for "The Republic of Letters" (Glasgow, 1832).

Barker. T. Jones Barker, 1815-1882. English School.

Born in 1815, JONES BARKER was a son of the well-known artist, "Barker of Bath" (see below). Jones Barker chiefly distinguished himself by painting large groups illustrative of contemporary or recent history, of which "The Relief of Lucknow," No. 70 in this Gallery, is a characteristic example. These pictures enjoyed much popularity at the time of their execution, dealing, as they did, with battles and events exciting the public mind, and with the portraits of prominent personages. Large engravings were made from many of his pictures, and the prints were very popular.

70. THE RELIEF OF LUCKNOW. A representation of the historical incident, during the great Mutiny, of the meeting of General Sir Henry Havelock, Sir James Outram, and Sir Colin Campbell, at the Mess-house of the 32nd Regiment in Lucknow, in November, 1857. The picture, executed from sketches taken on the spot by Egron Lundgren, contains a large number of portraits of historical personages, half life-size; among the most prominent being Sir Henry Havelock, Sir James Outram, Sir Colin Campbell (Lord Clyde), Sir John Inglis, Sir David Baird, Sir Hope Grant, Sir W. R. Mansfield, Sir Robert Napier, the Hon. Adrian Hope, Colonel Alison (afterwards General Sir Archibald Alison), Captain Roberts (now Earl Roberts), Lieut. Hope-Johnstone, Colonel Metcalfe, Major Anson, etc., etc. The walls, gates, palaces, and towers of Lucknow are in the background. Signed "T. Jones Barker, 1859." On Canvas—height, 9 ft.; width, 15 ft. 10 in. Presented by James Baird, Esq., of Cambusdoon, 1875.

Engraved by C. G. Lewis.

Barker. Thomas Barker, 1769-1847. English School.

Thomas Barker, called "Barker of Bath," was born near Pontypool, in Monmouthshire. On his family's removal to Bath, the boy's bent towards art was discovered by Mr. Spackman, a coachbuilder of that city, who gave him every encouragement and assistance. At the age of twenty-one he was supplied with the means of visiting Rome, where he remained for some time studying the old masters. On his return he settled down to work, and was a frequent exhibitor at the Royal Academy and the British Institution for about fifty years. He had a wide range, painting with equal facility historical, landscape, and subject pictures, and he was for long one of the most popular artists of his time, many of his subjects being used for the decoration of pottery and textiles. Two of his pictures are in the National Gallery. He died at Bath in 1847.

72. Smugglers—The Alarm. Within an apartment, half barn half kitchen, four men are preparing for an expected attack. One is moving a keg into a cellar, one kneels looking through the keyhole of a door, an elderly man is examining the priming of his pistol, whilst the fourth—a powerful sailor, with a pistol in his belt—is drawing his cutlass. In the background a woman clasps her hands in great alarm. On Canvas—height, 21 in.; width, 17 in. Bequeathed by W. B. Faulds, 1898.

73. Smugglers—The Attack. Companion to the above. The door of the apartment has been burst open. Sword in hand, the leader of the excisemen attacks the sailor, who has fired his pistol, wounding an official; the elderly man is striking at the leader with the butt of his pistol; one smuggler is overturned on the floor, and one kneeling is preparing to discharge his gun. On Canvas—height, 21 in.; width, 17 in. Bequeathed by W. B. Faulds, 1898.

Barret. George Barret (the younger), 1774-1842. English School.

The father of this artist—an Irishman—was a landscape painter of high reputation who established himself in London about 1762. The younger Barret devoted himself to water-colour painting, and he was one of the founders of the Water-colour Society, established in 1804. In 1840 he published a treatise on "The Theory and Practice of Water-colour Painting."

75. A Coast Scene. Rocky headland, with a boulder-strewn foreshore, and, to left, sea with shipping. In foreground two men, one of them in a boat. Evening sky. Water-colour—height, 7¾ in.; width, 13½ in. Presented by James Orrock, R.I., 1892.

76. London from Surrey Woods. Foreground, a road passing through a wood, on it a pedestrian with a dog, and

further off two horsemen; in the distance the dome of St. Paul's and the spires and stalks of London. Water-colour—height, 8½ in.; width, 11 in. Presented by James Orrock, R.I., 1892.

77. Landscape with Castle. A stretch of flat, pastoral country. In the foreground a man driving cattle along a road. In the left middle distance farmhouses and cornstacks; to the right, on a rising ground, a castle. Water-colour—height, 5 in.; width, 7¼ in. Smellie Collection.

Bassano. Jacopo da Ponte, 1510-1592. Venetian School.

Jacopo da Ponte, called "Il Bassano," after his native city, received his early training in art from his father, afterwards studying in Venice under Bonifazio Veneziano. He attained a considerable reputation in Venice, and painted the portraits of many distinguished men, among others those of Tasso and Ariosto. On the death of his father he returned to Bassano, where he remained until his death. With the help of his four sons, he produced an enormous quantity of work, consisting principally of Biblical subjects that gave opportunity for landscape and animal painting, such as "The Entry of the Animals into the Ark" and "The Adoration of the Shepherds," innumerable versions of which are in existence.

79. Adoration of the Shepherds. In the centre the Virgin adoring the Holy Child, and grouped around are the shepherds, with a cow, a dog, and other animals. Behind is a pillared building, and through an opening the city of Jerusalem is seen. Above are four angels, two bearing a scroll on which is inscribed —"Glori.. in Altissimis Deo ac in Ter... Pax Homin...." To the left an open country, with hills in the distance. On Canvas —height, 2 ft. 5 in.; width, 2 ft. 9½ in. Presented by T. Graham Young in memory of his father, James Young, LL.D., F.R.S., of Kelly, 1900.

Bassen. Bartholomeus van Bassen, 15...-1652. Dutch School.

Van Bassen, an architect and architectural painter, was admitted as a stranger into St. Luke's Guild of Delft in 1613. Thence he removed to the Hague, in the St. Luke's Guild of which city he was registered in 1622, and of it he was elected Deacon in 1627. Subsequently he lived in England a considerable time, but, returning to the Hague, was appointed City Architect (Fabrijkmeester) in 1639, and died there in 1652. He painted by preference the interiors of churches, etc., in the Renaissance style, the figures being inserted by the younger Francken and others.

80. The Interior of a Church. A richly-decorated church interior in the Renaissance style, with Corinthian pillars of red marble. Monks at their devotions. On a cartouche the legend —*Omnia no...possimus omnes;* the signature, "B. V. Bassen;" and the date, "1645," are legible. On Canvas — height, 3 ft. 2½ in.; width, 4 ft. 2½ in. M'Lellan Collection.

This picture was formerly attributed to Dirk van Deelen.

Beal. Franz de Beal.

81. Interior of a Sheep-House. The farmer has just brought in a barrow-load of grass and other herbage, with which he is feeding the sheep. Some poultry are running about. Signed "Franz de Beal." On Canvas—height, 8½ in.; width, 13½ in. Teacher Collection.

Beavis. Richard Beavis, R.W.S., 1824-1896. English School.

A native of Exmouth, Beavis in 1846 became a pupil at the School of Design in Somerset House, London, and early attained high distinction as a decorative artist, carrying off first-class honours in that department in the great Exhibition of 1851, the Paris Exhibition of 1855, and the International Exhibition of 1862. As a painter of pictures, he devoted himself to landscape subjects with cattle and figures, and, being a close observer of nature, his works are distinguished by accuracy, taste, and skilful execution. He was a successful painter in water colours, and an honoured member of the Royal Water-Colour Society.

82. The Midnight Ride of Deloraine. Margaret, Lady of Branksome, commissioned one of her knights, William of Deloraine, "a stark moss-trooping Scot," to ride to Melrose Abbey on St. Michael's night, to watch with "the Monk of St. Mary's Aisle," by the grave of the Wizard, Michael Scott, and "win the treasure of the tomb." The artist has chosen that part of the ride where the bold warrior had to ford the River Aill, a mountain torrent swollen by rain.

> "Never heavier man and horse
> Stemmed a midnight torrent's force.
> The warrior's very plume, I say,
> Was daggled by the dashing spray;
> Yet, through good heart and Our Lady's grace,
> At length he gained the landing place."
>
> —Scott's *Lay of the Last Minstrel.*

Signed "R. Beavis, 1869." On Canvas—height, 19½ in.; width, 26½ in. Teacher Collection.

Begeijn. Abraham Cornelisz Begeijn, or Bega, 1650-1697. Dutch School.

Begeijn was a follower and close imitator of Berchem, and there is reason to believe that many of the pictures in this country ascribed to that more famous painter were really the work of this artist. He worked for some time in the Hague, and from 1688 till his death in 1697 he lived in Berlin, as Court painter to the Elector of Brandenburg.

84. Rocky Landscape and Torrents. A wild mountainous landscape, with two torrents joining in the foreground. On the promontory between them a massive old castle, the walls of which are lighted by the glow of the evening sun; cowherds, with dogs, cattle, etc., in foreground. On Canvas — height, 2 ft. 10 in.; width, 3 ft. 7 in. M'Lellan Collection.

Beijeren. Abraham van Beijeren, 1620-1674? Dutch School.

Native of the Hague, BEIJEREN was a painter of still life and marine subjects. He practised principally in his native city, but he is known to have lived also in Delft, Amsterdam, and Alkmaar.

85. SEA PIECE. Near a flat shore, with a town having great church buildings, a Dutch barque, the sails of which are being lowered. Signed "R." On Canvas — height, 17¼ in.; width, 25½ in. Graham-Gilbert Collection.

The signature has been manipulated to make it appear to be that of Ruysdael, to whom the picture was formerly ascribed. Dr. Bode, however, pronounces it to be a fine work of Van Beijeren. Dr. de Groot, on the other hand, believes he has discovered a monogram "B.H." on the vessel, and is, on that account, inclined to attribute the work to Jan Theunisz Blanckerhof.

86. STILL LIFE. On a table are fish, crabs, lobsters, baskets, etc.; to the left, through an opening, fishermen are seen, and beyond is the sea. Signed with monogram, "A. B." On Canvas —height, 3 ft. 2 in.; width, 4 ft. Presented by Arthur Kay, 1901.

Bellini. Giovanni Bellini, 1428?-1516. Italian-Venetian School.

GIOVANNI BELLINI, son of a distinguished painter, brother of one only less eminent than himself, brother-in-law of Andrea Mantegna, the great Paduan artist, and himself the instructor of Giorgione, Titian, and many others of great merit if less fame, is entitled to be regarded as one of the most important factors in Venetian art. He was instructed by his father, with whom he worked for some time in Padua, but about 1460 he settled in Venice, the native city of the Bellini family. His early works were executed in tempera, but, learning from Antonello da Messina the secret of oil painting, he adopted and quickly acquired great mastery in that medium. Throughout his long life he painted with unwearying assiduity and constantly increasing power and breadth, devoting himself specially to Scriptural subjects, lofty in conception, seraphically pure in character, and faultless in drawing. He also painted portraits; but the services he rendered to the world by training his great pupils are scarcely less important than his individual achievements.

88. VIRGIN AND CHILD ENTHRONED (Bellini School). The Virgin is seated with the Holy Child, nude, erect on her right knee, on a dais in the middle of an open landscape with a background of hills, trees, buildings, and numerous figures, under a brilliant evening sky. On the dais steps three angel musicians seated playing their instruments. To each side of the Virgin two Saints, those to her right being, with his feet on the steps, St. John, and on the platfrom St. Peter; on the left, a Saint unidentified stands on the steps, and on the platform is St.

Sebastian. A parroquet is perched on the lower step and a quail is on the platform. On Panel, vertically cut in two — height, 9 ft. 9 in.; width, 12 ft. 9 in. M'Lellan Collection.

This great altar piece was painted for the Venetian family Soranza, from whom it came by inheritance to the Balbi family, and from that source it was acquired by Mr. Edward Solly. Its authorship has been the source of much difference of opinion. Dr. Waagen, who saw it in Mr. Solly's possession, in attributing it to Giorgione, says:—

"The capital picture of the whole collection appears, however, to me to be one painted on panel, 10 feet high and 12 feet wide, by Giorgione.

"The Virgin with the Child, enthroned under a canopy in the centre, is still in the severer style of his master, Giovanni Bellini, which may, perhaps, have induced Mr. Solly to ascribe to him a share in the execution. St. Peter and St. John the Baptist, who stand on the right hand, St. Sebastian and another saint on the left of the throne, as single figures, so that their outlines do not intersect each other, have that melancholy, noble gravity in character and expression, the freedom of the attitudes, fulness of the forms, the breadth of the masses of drapery, and the execution, so peculiar to Giorgione, by which he is entitled to the same place in the Venetian School as Leonardo da Vinci, rather earlier in the Florentine and Milanese Schools—that is to say, the creator of the entirely perfected style of art. Three angels at the foot of the throne, playing on musical instruments, make an enthusiastic, melancholy impression. The landscape, with the grand mountain forms, the glowing horizon, is one of the finest of this kind of the Venetian School that I am acquainted with, and proves that Giorgione served Titian as a model. The flesh is of a brownish warm tone; the other very harmonious colours have extraordinary fulness and depth. This picture, which, in the essential parts, agrees with the few genuine works of Giorgione—for instance, 'St. Mark allaying a Storm,' in the collection of the Academy of Venice—is, in my opinion, *the most important existing work of this great master.* Mr. Solly purchased it of the Balbi family, to whom it had come by inheritance from the Soranza family in Venice, which was among Giorgione's patrons."—*Works of Art and Artists in England.* 1838. Vol. II., page 192.

Crowe and Cavalcasalle simply say it is by an early master of the Venetian School. Sir Charles Robinson, in his report, remarks—

"I am not able to endorse Dr. Waagen's opinion in regard to another prominent and, indeed, very remarkable work—the great panel representing the Virgin and Child enthroned, with four saints at the sides. Dr. Waagen, following the received attribution, believed this conspicuous picture also to be the work of Giorgione and of his early time. Eminent foreign art critics, however, have since dissented from this conclusion, and it has been suggested that it may be the work of Giovanni Cariani, of Bergamo, a contemporary and imitator of Giorgione, but I do not myself think it is by that painter, and the less so from having recently had the opportunity of studying the works of Cariani in his own town and district. In any case, the picture, setting aside its vast size, which renders it perhaps the most imposing oil picture known of the Giorgionesque following, is a work of great intrinsic merit. I am disposed, though with some reserve, to ascribe it to one of the Montagna family; doubtless in the long run the true authorship will be revealed to us."

In the *Magazine of Art* (January, 1890), Mr. (now Sir) Walter Armstrong writes—

"It appears to me the most important work extant of Nicolo Rondinello, the pupil of Bellini, who established himself at Ravenna, and whose later style so strongly reflected the influence of Marco Palmezzano. The rudimentary composition, the heavy impasto, the Cima-like heads, with their round fat jowls, the peculiar chord of colour, the hang of the draperies, the open architectural installation—all these point to Rondinello, whose hand I cannot but think would long ago have been recognised had the panel not suffered so much from cleaning and restoration."

Dr. Frizzoni, judging from a photograph alone, is dissatisfied with any of these ascriptions—

"The painter," he says, "certainly must have been acquainted with Bellini, and with Montagna also perhaps. Some figures, chiefly St. John the Baptist and St. Peter, are reminiscent of Rocco Marconi, probably also a pupil of Bellini in his first time, to whom belongs a large and beautiful picture, 'The Descent from the Cross,' in the Academy of Venice."

In favour of the theory that the hand of Bartolommeo Montagna is visible in the work is the fact that it agrees very closely in composition and treatment, especially in Virgin and Child and choir figures, with the great altar piece in the Brera Gallery, Milan, signed *Opus Bartholomei Montagna.*

89. Madonna and Child. The Virgin, three-quarters length, in a red robe, edged with gold embroidery, and blue mantle, with white veil over her head, guards with her arms the Holy Child, who, nude, stands on a marble balcony. On Panel—height, 23½ in.; width, 18 in. Graham-Gilbert Collection.

The draperies have been coloured by a late hand, probably Carlo Dolci, but the flesh and marble are original Venetian work. The figures are similar in pose and expression to those in the "Holy Family," a signed picture of Giovanni Bellini in the Louvre, at one time in the possession of the Prince of Orange, and subsequently owned by Lord Northwick.

Berchem. Claas (Nicolaes) Pietersz Berchem, 1620-1683. Dutch School.

Claas Pietersz. Berchem, or Berghem, one of the most distinguished landscape and animal painters of Holland, was born at Haarlem, and was trained under Van Goyen, Weenix, and others. He is most favourably known for his bright, sunny landscapes, the foregrounds of which are occupied with rustic figures and animals. His subjects were mostly obtained from impressions of the mountainous regions of Italy, which he visited early in life, and from which he seems to have derived sufficient inspiration to occupy his talents, to the exclusion of almost every other influence. He etched a number of plates, impressions of which are now rare and valuable.

91. Landscape, with Cattle, etc. Hilly landscape, with precipitous rocks to the right hand, and stream winding in foreground, in which cattle, sheep, and goats are standing. A woman, in blue gown, on a mule, speaking to another on foot, approaches to ford the stream, on the opposite side of which is a man with pack mule. Signed "Berchem." On Canvas—height, 22 in.; width, 28 in. M'Lellan Collection.

In the opinion of Dr. de Groot this is the work of Michiel Carré.

92. Landscape (Evening Effect). A mountainous landscape in the light of the setting sun. The principal figures are a cowherd, with cattle, and a dog; and a man, on a mule, talking to another who walks by his side. Signed "Berchem." On Canvas—height, 20 in.; width, 25 in. M'Lellan Collection.

93. Breaking the Ice on a River. An ice-bound river, spanned by a dilapidated bridge, at the end of which is a ruined mill, with water-wheel, and other buildings. Snow-clad mountains in the distance. Two men, watched by two children, are engaged in breaking the ice; and on the road, at the river-side, a man on a mule, and a foot traveller in a red cap. On Panel—height, 11 in.; width, 12 in. M'Lellan Collection.

94. Crossing the Ford (Copy). A hilly scene, with clump of trees; figures, cattle, sheep, etc., crossing a stream in the foreground—sunset. On Panel—height, 10¼ in.; width, 12½ in. M'Lellan Collection.

95. Landscape, with Figures and Cattle. In the foreground a ruined fortress, reached by an archway, on which women lay out clothes. Various groups of sportsmen, cavaliers, country people, horse, goats, sheep, etc., with a mountainous landscape, seen through the arch. Signed "N. Berchem." On Canvas—height, 2 ft. 4 in.; width, 3 ft. 2 in. Graham-Gilbert Collection.

96. Landscape—View near Tivoli. The temple of Vesta is seen on a wooded, rocky height; two females (one milking a goat) and a male figure, with cows and sheep, occupy the foreground of a landscape bounded with distant mountains. Signed "Berchem." On Canvas — height, 21 in.; width, 25 in. Graham-Gilbert Collection.

This work is enumerated in Smith's *Catalogue Raisonné*, and is esteemed one of the finest of Berchem's productions.

97. Landscape, with Cattle, etc.—"Milking Time." A wooded landscape; two women, one milking a cow, the other with a milk-pail on her head; sheep and cows. Signed "Berghem, 1645." On Panel—height, 22 in.; width, 17 in. Graham-Gilbert Collection.

Dr. Bode considers this to be the work of Hendrik Mommers, in which opinion Dr. de Groot coincides.

98. Landscape, with Cattle, etc.—"Going to Market." A rocky landscape, with distant lake, chateau, and hills; cattle, goats, and sheep in foreground, driven by a man on a mule, accompanied by two other figures. Signed "N. Berchem." On Canvas — height, 14 in.; width, 17½ in. Graham-Gilbert Collection.

Berrettini (*See* Cortona).

Blieck. Daniel de Blieck, or Blicke, died 1673. Dutch School.

Daniel de Blieck, an architect and architectural painter, was probably a native of Middleburg, where he was master of St. Luke's Guild in 1647-9, and where also he was buried. He was a man of varied talents, and published translations of Italian poetry in Dutch.

100. Interior of a Church. A view of the interior of the great Church at Haarlem (?), with escutcheons and monumental erections against its round white columns. Signed "D. D. Blieck, A° 1650." On Panel—height, 9½ in.; width, 12½ in. M'Lellan Collection.

"A good picture, painted on wood, in the taste of Emanuel de Witte" (Waagen's *Art Treasures*, vol. iv., p. 458).

Bloemaert. Hendrik Bloemaert, died 1647. Dutch School.

Hendrik, the son of a well-known artist—Abraham Bloemaert—was born in Utrecht, in St. Luke's Guild of which town he was entered in 1630, and of which in 1643, he was elected Deacon. He occupied various other important offices in his native town, where he continued to reside throughout his life. He painted historical, scriptural, and familiar scenes of daily life.

102. St. John the Baptist. Nude figure of a young man, seated under a tree, with a skin thrown over his loins. A lamb rests under the protection of his right arm. Beyond is a desert landscape. Signed "H.B., 1635." On Canvas — height, 3 ft. 7 in.; width, 2 ft. 2 in. M'Lellan Collection.

Bloemen. Jan F. van Bloemen, 1662-1740? Flemish School.

Van Bloemen, or Blommen, was born in Antwerp, but apparently at an early age he repaired to Rome, where he lived and died. He devoted himself to the painting of landscapes, his style and subjects having considerable similarity to those of Gaspard Poussin, and not unfrequently his works have been mistaken for those of that eminent painter. Owing to the skill with which he rendered the distances in his landscapes he received the name *Orrizonte*. Two of his brothers were also artists, one of whom, known as Standaert, from painting battle-pieces, rose to some eminence.

104. Italian Landscape. Beyond a stream which forms a waterfall is a wooded height crowned with buildings. Spires, etc., of a town in the distance. Foreground, figures and sheep. Signed "V. Blommen Roma." On Canvas—height, 2 ft. 5 in.; width, 3 ft. 2 in. M'Lellan Collection.

105. Italian Landscape. Beyond a foreground of broken wall, trees, and figures, a river makes a sharp bend to the right; the rising ground of both banks occupied with buildings, and sheep and cattle are being driven between the river and the wall which encloses the nearest buildings. Signed "Blommen Roma." On Canvas — height, 2 ft. 4 in.; width, 3 ft. 1½ in. M'Lellan Collection.

106. Italian Landscape. In the foreground two women and a man, other two figures on the banks of a stream, beyond which are castellated buildings. In the right foreground are tall

trees, and in the distance mountains. On Canvas—height, 2 ft.; width, 2 ft. 5 in. Presented by T. Graham Young as a memorial of his father, James Young, LL.D., F.R.S., of Kelly, 1900.

Blommers. B. J. Blommers. Modern Dutch School.

108. Dutch Fishwives. In the foreground a group of five women, three seated and two standing, are dividing the fish just landed from a yawl; further off is a similar group; while to the left fishermen are tightening the cables with which the boats are fastened. Signed "Blommers." On Canvas — height, 10½ in.; width, 15½ in. Teacher Collection.

109. On the Dunes. A barefooted girl, her apron filled with sticks, is dragging a low, four-wheeled cart, in which is a child, along the sands; beyond is the sea, with fishing boats in the distance. Signed "Blommers." Water-colour — height, 12 in.; width, 7½ in. Smellie Collection.

110. At the Fireside. Girl in white cap, lilac jacket, and green apron; seated, with baby in her lap, stirring a hearth fire with a stick. Signed "Blommers." Water-colour — height, 17½ in.; width, 21 in. Donald Collection.

Boddington. Henry John Boddington, 1811-1869. English School.

Boddington was one of an artistic family named Williams, several of the members of which, besides himself, assumed different surnames in order to prevent confusion arising as to their separate works. He painted, in a dexterous manner, principally views on the Thames and on Welsh rivers, exhibiting largely at the Royal Academy and at the Society of British Artists, of which latter body he was a leading member.

111. A Rocky Landscape—View in Wales. A mountain stream tumbles in several cascades between rocky banks overhung by trees; in the stream two herons looking for their prey. Signed "H. J. Boddington, 1847." On Canvas—height, 3 ft. 6 in.; width, 2 ft. 8½ in. Euing Collection.

Boddington. Edwin H. Boddington. English School.

Edwin was a son of the above H. J. Boddington, who also devoted himself to landscape painting. He exhibited in the Royal Academy exhibitions from 1854 till 1859. Again in 1866 his name appeared in the Academy Catalogue for the last time.

113. Landscape—Sunset. A hilly landscape, with a brilliant sunset sky, in which the crescent moon is seen. A river reflects the glow of the sky and of a neighbouring clump of trees. A woman with a child on her back, and a dog are crossing the stream on stepping stones. On Canvas—height, 11½ in.; width, 15½ in. Euing Collection.

Bonifazio. Bonifazio Veronese, 14...?-1540. Italian-Venetian School.

The eldest of three artists, natives of Verona, bearing the same name, who practised in Venice during the 16th century. Bonifazio was a pupil of Palma Vecchio, and much of his work, from similarity of subject and treatment, was confounded with that of his master. Among the great colourists of the Venetian School he was one of the boldest and most powerful.

115. The Holy Family. The Virgin, seated in front of a portico, handing, to a knight in full armour (St. George), the Holy Child. On her right side are St. Catherine and St. John; the latter, semi-nude, pointing to a lamb resting in the foreground, by the side of which is an elongated cross with a scroll around it. On Panel—height, 2 ft. 10 in.; width, 3 ft. 10 in. M'Lellan Collection.

Dr. Waagen, who ascribed this picture to Giorgione, remarks on it in his *Art Treasures in Great Britain* (vol. iii., p. 289):—"The Virgin and Child, St. John and St. Catherine. This picture agrees so much both in glow of colour and in treatment with a Holy Family by this master in the Louvre that, though more realistic in character, I have no hesitation in considering it an early work of the master." In previous editions of the catalogue this work was ascribed to Palma Vecchio. Dr. Bode inclines to view it as a production of Paris Bordone; and Dr. Frizzoni also fails to discover in it the character of Bonifazio. The work came from the Riccardi Palace in Florence.

Bonington. Richard Parkes Bonington, 1801-1828. English School.

It has been given to few artists to show more of promise and of actual accomplishment in their early years than was exhibited by Bonington in his very brief career. Born in Northamptonshire, he was trained in Paris, at the Ecole des Beaux Arts, and under Baron Gros. The second work he exhibited in the French Salon secured for him the reward of a gold medal. He visited Venice with the view of mastering the secrets of the great colourists, and there he painted the picturesque features of the city with remarkable brilliancy. Notwithstanding the brevity of his life, he produced a large amount of work, especially in water-colour, in which he combined the gorgeous colouring of the great Venetians with the minute fidelity of the Dutch masters.

117. In a Venetian Balcony. Three figures (two men and a woman) in a balcony overlooking the Grand Canal; the Campanile and a cupola of St. Mark's in the distance. Water-colour—height, 6¼ in.; width, 4¼ in. Presented by James Orrock, R.I., 1892.

Bordone. Paris Bordone, 1500-1571. Italian-Venetian School.

Bordone, a Venetian painter, contemporary with and sometime pupil of Titian, and afterwards of Giorgione. He was an imitator of the style of the former, and many of his works, portraits especially, have been con-

founded with productions of Titian. He exercised his art in connection with a wide range of subjects, both sacred and secular, and his works manifest that he was a brilliant colourist who conceived his subjects in a noble and refined spirit. He practised for some time in Paris, where he was patronised and knighted by Francis I.

120. The Holy Family. The Virgin, with the Child and St. Joseph; and, in worshipping attitude, St. Jerome and St. Anthony (Abbe), the latter representing the donor. In the middle distance are shepherds and their flocks; and, in the background, a landscape bounded by hills. Signed, on a scroll, *Pariss Bor...onus Taruisianus.* On Panel—height, 1 ft. 11 in.; width, 2 ft. 8 in. Graham-Gilbert Collection.

Bosboom. Johannes Bosboom, 1817-1891. Dutch School.

Bosboom was born at The Hague on the 18th of February, 1817. He was a pupil of B. J. Van Brée, and became a popular painter of architectural works and church interiors. He gained a third-class medal in the Paris Exhibition of 1855, and was created Chevalier of the Orders of the Lion of the Netherlands and of Leopold of Belgium. He died on the 14th September, 1891.

121. Church Interior. Interior of a church, with figures Signed "J. Bosboom." Water-colour — height, 14 in.; width, 19 in. Donald Collection.

Both. Andries Both, 1609?-1644? Dutch School.

Andries Both was, according to some authorities, a younger brother, according to others he is said to have been a twin brother, of Jan Both, a famous landscape painter. Whatever may have been the truth in respect of their relations, it is certain that throughout their lives they were very closely associated. The brothers learned the rudiments of art under their father, a painter on glass, and together they were placed under the instruction of Abraham Bloemaert. Together they journeyed to France and Italy, in which latter country Jan studied under Claude Lorrain, whose style he adopted, and Andries became a pupil of P. van Laar. The brothers worked together, Jan painting bright sunny landscapes, which Andries enlivened with exquisite figures. In 1644 Andries was drowned in a Canal in Venice, whereupon Jan returned to their native town, Utrecht, and there he died after 1662.

122. The Charity Dinner. A broad archway, with a flight of steps leading to the door of a monastery, around which a group of mendicants eat food doled out to them by a monk; the background is closed with buildings. On Panel—height, 1 ft. 7 in.; width, 2 ft. 3½ in. Graham-Gilbert Collection.

An important picture, with both landscape and figures painted by A. Both—an unusual circumstance; but Dr. Bode considers it to be rather the work of T. Wyck, a Dutch artist, who painted Italian street scenes about the middle of the seventeenth century.

Botticelli. 1447-1510. Italian-Florentine School.

Sandro, or Alessandro Filipepe, popularly known as Botticelli, after his first master, a jeweller. He became a pupil of Fra Filippo Lippi, and, like his master, painted Madonnas and religious subjects, and in later life executed mythological and allegorical pictures, he having been one of the first to attempt the latter class of subject. He was employed in the decoration of the Sistine Chapel at Rome, where three of his frescoes still exist. Botticelli's works are held in very high esteem on account of his wealth of imagination, the fine drawing of his heads, the lively animation of the figures, and general dramatic energy of his compositions. He was a man of fine poetic temperament, and an ardent student of Dante, whose works he illustrated with a series of famous drawings.

124. The Annunciation. Within a vaulted building the Virgin stands, with head bowed down at the apparition of the Angel of the Annunciation, who comes flying towards her through a portico, beyond which is seen a landscape with hills. Rays of glory are also directed towards the Virgin. On Panel—height, 19½ in.; width, 23 in. M'Lellan Collection.

"The figures are small in proportion to the architecture, and the colouring unusually grey, but otherwise a good picture." (See Waagen's *Art Treasures of Great Britain*, supplementary vol., p. 459).

125. Virgin, Child, and St. John, with Angels: a Tondo. The Virgin, in a red dress and blue mantle, edged with sage green, a veil hanging overhead, round which is a golden nimbus, holds the Holy Child, who stands on a platform, one foot on a closed book, embracing St. John, who kneels before Him. On the right is an angel with long curling hair and a chaplet of red and white roses. On the left is another angel, in his right hand an open book of music. Behind is a landscape, with rocks and trees, and in the middle distance buildings with a tower. Tempera. On Panel—diameter, 3 ft. 11 in. Presented by Mrs. Walker, of Limefield, in memory of her father, James Young, LL.D., F.R.S., of Kelly, 1901.

Boucher. François Boucher, 1703-1770. French School.

Boucher was a native of Paris, and, excepting a short sojourn in Rome, with his friend Carle van Loo, he lived, practised, and died in that city. His period of activity coincided with the era of the gay and dissolute Court of Louis XV., and Boucher's art was a reflex of his time—brilliant, dashing, and unhealthy. In succession to Van Loo he became Court painter, and received other State appointments. He possessed a lively imagination and extraordinary facility of execution, it being estimated that he produced not less than 10,000 works, embracing scriptural, religious, and mythological subjects, landscapes, animal studies, decorative and ornamental designs, etc. His art was extremely popular during his lifetime; at his death his pictures fell into undue neglect and contempt, from which they slowly recovered.

BOTTICELLI.—*Virgin, Child, and St. John, with Angels.*

128. The Muse of Painting. Half-length female figure, with yellow hair and bare shoulders, palette and brush in her hands, engaged in painting. On Canvas—height, 21½ in.; width, 16½ in. M'Lellan Collection.

Bough. Samuel Bough, R.S.A., 1822-1878. English School.

This popular landscape painter, known as Sam Bough, was born in Carlisle in 1822, and there he began life as an apprentice in the office of the Town-Clerk. Bough, however, was determined to be a painter, and after two years of office work he abandoned the clerical profession, and devoted himself to art. In 1845 he became a scene painter in the Theatre Royal, Manchester, later he occupied the same position in Glasgow under Edmond Glover, and in Edinburgh under W. H. Murray. In 1848 he settled in Glasgow as a landscape painter, and, after a hard struggle with poverty, his pluck, unflagging industry, and real ability commanded public recognition. With an established reputation he removed to Edinburgh, and there, in 1856, he was elected A.R.S.A., becoming R.S.A. in 1875. Bough's greatest triumphs were secured in water-colour painting, for the employment of which medium his scene-painting experience was an excellent training. In easy mastery of his material, in rapidity and certainty of handling, and in energy of expression, he had few equals.

133. By the Lake, Cumberland. A peaceful lake, bathed in afternoon sunlight, and bounded by distant hills; foreground, water-lilies and cattle, some in the water; to the right, colt's-foot plants and trees. Signed "Sam Bough, 1855." On Canvas—height, 1 ft. 9½ in.; width, 2 ft. 11½ in. Bequeathed by Miss Mary M'Kerracher, 1897.

134. Cadzow Forest, 1855. A grove of the ancient Caledonian oaks. Women engaged in barking a huge felled trunk in foreground; beyond, men with horses, and a timber waggon being loaded. Signed "Sam Bough, 1855." On Canvas—height, 1 ft. 9½ in.; width, 2 ft. 11½ in. Bequeathed by Miss Mary M'Kerracher, 1897.

135. In Glen Massan. A rugged glen, with a broad stream, the Massan, rushing through a rocky chasm in foreground; cattle partly in the stream, both banks of which are lined with trees. A drove of cattle approaching from the distance on the right. Signed "Sam Bough, 1856." On Canvas—height, 1 ft. 11½ in.; width, 2 ft. 11½ in. Bequeathed by Miss Mary M'Kerracher, 1897.

136. Dutch Lugger entering the Thames. A rough sea with low coast, and lighthouse tower to the right; in foreground, a Dutch lugger with tan-coloured sails, a fishing boat, and a buoy; two three-masted vessels and several smaller craft in the distance. Signed "Sam Bough." On Canvas—height, 2 ft. 4½ in.; width, 3 ft. 3 in. Bequeathed by Miss Mary M'Kerracher, 1897.

137. Peel Castle, Mona. An autumn sunset in the Isle of Man. In foreground a sandy shore, along which passes a procession of horses and carts, engaged in the unloading of a yawl. To left are a number of cottages, and beyond is the sea, with the white sails of several yachts becalmed in the bay. In the distance, pier and lighthouse and Peel Castle. Inscribed "Peel Castle, Mona. Sam Bough, 1875." On Canvas—height, 2 ft. 11 in.; width, 2 ft. 5½ in. Teacher Collection.

138. Landscape. A rolling heath, with cottage and wood in the distance. Signed "Sam Bough, 1856." Water-colour—height, 12½ in.; width, 18½ in. Teacher Collection.

139. Dunkirk Harbour. The harbour of Dunkirk, with steam and sailing vessels, fishing boats, etc.; on the quay, to the left, are a number of fisherwomen, sailors, gendarmes, etc.; behind the shipping, and continued round the quay, is the town of Dunkirk; in the centre a tower with a flagstaff; and in the distance rises a lofty tower, from which the tricolour flies. Signed "Sam Bough, 1863." On Canvas—height, 3 ft. 4½ in.; width, 4 ft. 5 in. Presented by Sir Charles Tennant, Bart., 1901.

140. Early Morning at Sea. A stretch of calm sea under a wide expanse of cloudy sky in the early morning light; two vessels in the distance. Signed "Sam Bough, 1877." Water-colour—height, 9¾ in.; width, 14 in. Presented by T. Graham Young as a memorial of his father, James Young, LL.D., F.R.S., of Kelly, 1900.

141. The Hayfield—A Coming Storm. A windswept hayfield, on which are male and female workers raking hay and loading it on carts. The sky is becoming overcast with heavy masses of cloud. Signed "Sam Bough, 19 April, 1878," within monogram. On Canvas—height, 23½ in.; width, 35½ in. Smellie Collection.

142. Barncluith. The River Avon, in which are cows and an angler, flowing between precipitous wooded banks. On the left bank a mill; in middle distance a bridge spanning the stream, beyond which, to the right, is the mansion of Barncluith, the seat of the Ruthven family. Signed "Sam Bough, 1869." Water-colour—height, 13½ in.; width, 18 in.
Ex-Bailie Archibald Gray Macdonald Gift, 1903.

143. View from Dalnottar Hill. In the foreground a road, on which are a horseman and several pedestrians, leading to the village of Old Kilpatrick. In the middle distance is the

River Clyde, to the right the Old Kilpatrick hills, and in the distance Henry Bell's Monument and Dumbarton Rock. Signed "Sam Bough." Water-colour—height, 13½ in.; width, 18 in.
Ex-Bailie Archibald Gray Macdonald Gift, 1903.

144. Doune Castle. The River Teith, across which is a weir with a salmon cruive. In the middle distance Doune Castle is seen amid trees; sunset sky. Water-colour—height, 6¼ in.; width, 10 in.
Ex-Bailie Archibald Gray Macdonald Gift, 1903.

145. Pointhouse Ferry, Govan. The River Clyde, with a steamer, several boats, etc. On right bank houses, a man on horseback, and several at work on the bank. On the left bank the village of Govan, and the spire of the Parish Church rising from amid trees. At the riverside is the ferry landing-stage, and ferry boat. Water-colour—height, 13½ in.; width, 20 in.
Ex-Bailie Archibald Gray Macdonald Gift, 1903.

146. View at Cambuslang. In the foreground a field, in which people are engaged in loading hay, to left a road leading to the village of Cambuslang. In the distance are the Campsie and Old Kilpatrick hills. In the gap between the two ranges Ben Lomond is dimly seen. To the left of the village, on an eminence, is the spire of the Parish Church. A rain storm is clearing off. Signed "Sam Bough, 1855." Water-colour—height, 2 ft. 2 in.; width, 3 ft. 4½ in.
Ex-Bailie Archibald Gray Macdonald Gift, 1903.

147. Loch Achray. Loch Achray with, on the left bank, a boat and anglers; in the middle distance the Trossach knolls and church; Ben Venue to left; sunset sky. Water-colour—height, 6¼ in.; width, 10 in.
Ex-Bailie Archibald Gray Macdonald Gift, 1903.

148. Cadzow Forest. The forest of Cadzow, with gigantic oak trees. To the right three sportsmen, one on horseback, a horse saddled, and a dog. Signed "Sam Bough, 1869." Water-colour—height, 2 ft. 2 in.; width, 3 ft. 5 in.
Ex-Bailie Archibald Gray Macdonald Gift, 1903.

149. Four Water-colour Drawings of Views in Glasgow—

(*a*) Glasgow Cathedral.
(*b*) Kelvingrove Park.
(*c*) Glasgow Bridge.
(*d*) Victoria Bridge.

Ex-Bailie Archibald Gray Macdonald Gift, 1903.

Brangwyn. Frank Brangwyn, A.R.A. (living artist). English School.

150. The Burial at Sea. On the deck of a ship in mid ocean, a group of sailors gathered round a body, sewn up in canvas, about to be consigned to the deep. The captain is reading the burial service. On Canvas — height, 5 ft. 1 in.; width, 7 ft. 8 in. Purchased, 1904.

Breenberg. Bartholomeus Breenberg, about 1620-.... Dutch School.

Breenberg or Breenborgh, a landscape painter, was a native of Deventer. He spent some time in Italy, many of his subjects being selected from the neighbourhood of Rome and the ancient ruins of the city itself. His style was formed under the influence of Elsheimer and Poelenburgh, and he also was a pupil of P. Bril. The date of his death is uncertain, but he was alive in 1663.

151. Landscape—"Travellers Enquiring the Way." A group of pedestrians on a roadway; to the right is a ruined Gothic tower, near which a flock of sheep is being driven by a shepherd. On Panel—height, 11 in.; width, 13 in. M'Lellan Collection.

"A very good picture for him. Warm, powerful, and clear" (Waagen's *Art Treasures*, vol. iv., p. 458).

Brekelenkam. Quirin Gerritsz van Brekelenkam, ...-1669? Dutch School.

This painter was a native of Zwammerdam, near Leyden, the Guild of which town he joined in 1648. He is said to have been a pupil of Gerard Dou, but his works are more akin to the luminous productions of P. de Hooch. Brekelenkam continued to work in Leyden until his death. The date of both his birth and death are uncertain, but he was painting up till 1669.

152. Dutch Interior. A spacious apartment lighted by two windows, with lady standing by a table, her hand extended towards a spaniel, which stands erect on its hind legs. Mantelpiece supported by caryatides, bed with red hangings, pictures on wall, etc. On Panel—height, 14½ in.; width, 19½ in. Euing Collection.

Bright. Henry Bright, 1814-1876. English School.

Henry Bright was originally trained for the medical profession, but that path he early deserted for the more congenial walks of art. He settled in London, and became a member of the Institution of Painters in Water-colours. In 1843 he first contributed to the Royal Academy, and thereafter he was an occasional exhibitor till 1876. Her late Majesty Queen Victoria became possessor of several of his works. As a landscape painter, in both oil and water-colours, his work is somewhat conventional, but always skilful and attractive.

153. Sea-Piece—"A Rock-bound Coast." A precipitous sea cliff, with a stretch of rocky coast, against which a turbulent sea dashes. The rocks in the foreground are hollowed out into sea caves, and myriads of gulls and other sea birds career around or settle on ledges. Signed "H. Bright." On Canvas — height, 1 ft. 3½ in.; width, 2 ft. 6½ in. Euing Collection.

154. Rocky Landscape—Val d'Aosta. A mountain gorge, with torrent. On Panel, circular — diameter, 11 in. Euing Collection.

Bril. Paulus Bril, 1556-1626. Flemish School.

This artist was a native of Antwerp, in which town he received the elements of his art education. He followed his elder brother Matthew to Rome, and there soon surpassed him as a painter. He was much patronised by Pope Gregory XIII. and Clement VIII. Bril is known principally as a vigorous painter of cool green landscapes, enlivened with well-drawn figures, mythological groups, and animals. He married (1592) Ottavia Barra, became a Roman citizen, and was buried in Sta. Maria della Anima.

155. A Rocky Landscape. A wild mountain scene, with its rugged precipices occupied with fortified and castellated buildings. In the foreground are shepherds, a group of pilgrims, poultry, sheep, etc. A mountain torrent crossed by a bridge, a mill, and other erections, also form part of the composition. Signed "Pa. Brilli, 1602." On Copper—height, 11½ in.; width, 15 in. M'Lellan Collection.

Brissot. F. Brissot. Modern French School.

156. Landscape, with Sheep and Figure. In the centre is a shepherd with his flock; behind him a row of trees and a homestead with straw ricks, etc.; level foreground; hilly in the distance. Signed "F. Brissot." On Panel — height, 21½ in.; width, 33½ in. Teacher Collection.

Brooking. Charles Brooking, 1723-1759. English School.

Brooking began life as a workman in Deptford Dockyard, where he acquired that accurate knowledge of ships which became of so much service in the walk of art—marine painting—which he cultivated. He was only coming into notice as a bright, crisp, and spirited painter of sea pieces when he died at the early age of 36. Many of his works have been engraved.

157. Sea-Piece. An English man-of-war off a low coast, on which fortifications are seen; in the distance is a Dutch war frigate. Signed "C. Brooking, P." On Canvas—height, 19½ in.; width, 17½ in. Euing Collection.

Brown. A. K. Brown, A.R.S.A. (living artist). Scottish School.

158. Springtime. In the foreground a field, with a few sheep; to the right, on a rising ground, a clump of trees; beyond is the sea, and, in the distance, a vessel. Signed "A. K. B." On Canvas—height, 3 ft. 7½ in.; width, 2 ft. 9½ in. Purchased, 1898.

159. Landscape. A moorland, through which runs a stream; several stacks of peats in the left foreground; hill in the distance. Signed "A. K. B." On Canvas—height, 11 in.; width, 27 in. Teacher Collection.

Brown. T. Austen Brown, A.R.S.A. (living artist). Scottish School.

161. A Gipsy Encampment. A number of gipsies encamped on a moorland are lying about on the ground; to the left a tall female stands leaning against a tree playing a violin; behind the tree is a donkey; evening sky. Signed "T. Austen Brown, 1887." On Canvas—height 3 ft. 10½ in.; width, 7 ft. 4½ in. Presented by James Caldwell, 1904.

Brown. William Fulton Brown, 1873-1905. Scottish School.

This promising young artist was born in Glasgow on the 2nd June, 1873. He received his first art training from his uncle, Mr. David Fulton. Subsequently he studied in the Glasgow School of Art. In 1894 he was elected a member of the Royal Scottish Society of Painters in Water-Colours, and in the 1904 Exhibition at Salzburg he was awarded the State Silver Medal. He worked both in oil and water-colour, and he was a successful book illustrator. He died in Glasgow on 27th January, 1905.

162. Orpheus. Within a cave Orpheus seated, wearing a leopard skin and playing a lyre; lion, hares, and other animals behind to left. Signed "W. Fulton Brown, R.S.W." Water-colour—height, 2 ft. 3½ in.; width, 3 ft. 3½ in. Purchased, 1905.

Brueghel. Jan Brueghel, 1568-1625. Flemish School.

This artist, popularly known as Velvet Brueghel (*de Fluweelen*), from his partiality for that textile, was an eminent member of a numerous artistic family, and the friend and associate of Rubens, the younger Teniers, and the other principal Flemish painters of his time. He excelled in painting flowers, fruit, and foliage, all which he rendered with rare skill and precision. Rubens himself painted the figures in many landscapes, garlands, etc., by Brueghel, but his chief *collaborateurs* were H. van Balen and Rottenhamer, joint works with whom are very numerous. He was born in Brussels, studied in Italy, and practised in Antwerp, where he died, leaving a large family, one of his daughters having married the younger Teniers.

164. The Triumph of Bacchus. Bacchus, with a wreath of vines around his temples and holding aloft a wine-cup, is carried triumphantly in a procession of bacchanals, nymphs, and amorini. The procession passes through a wooded glade, and the foreground is strewn with wine-cups, tazzi, and other vessels. Figures by Van Balen. On Copper — height, 11 in.; width, 15½ in. M'Lellan Collection.

165. Bacchanalian Procession. The youthful Bacchus, mounted on a tiger led in procession by amorini, and accompanied by Pan, who carries fruit in his arms. The procession passes under a grape-vine, the fruit of which is being plucked and collected with other fruits. To the right a dog goes in front of the procession towards an open country, through which flows a river. Figures by Rottenhamer. On Copper—height, 13½ in.; width, 19½ in. Euing Collection.

166. Nymphs bringing Offerings to Venus. Venus, nude, seated in front of a red curtain held up by two flying cherubs; nymphs and amorini collect and bring to her offerings of flowers, fruit, and corn, the foreground being strewn with a profusion of all kinds of fruit. The landscape typifies the seasons, two distant vistas representing Winter and Autumn respectively. The figures are by Rottenhamer. On Panel — height, 2 ft. 4 in.; width, 3 ft. 8 in. M'Lellan Collection.

Burne-Jones. Sir Edward Burne-Jones, Bart., 1833-1898. English School.

Edward Burne-Jones was born in Birmingham of parents originally from Wales. His father carried on the various occupations of carver, gilder, stationer, and printseller. He early displayed a taste for design; but it being his father's desire that he should enter the church, he was sent to study at King Edward's School, and subsequently at Exeter College, Oxford. There he made the acquaintance of William Morris, an acquaintance which ripened into a lifelong friendship. His intercourse with Morris no doubt revived his longing for an artistic career, and, when 22 years of age, he gave up all idea of the church and removed to London. There he studied for some time with Dante Gabriel Rossetti, who largely influenced the direction of his artistic development. In 1860, along with Rossetti and Messrs. Powell, of Whitefriars, he executed the magnificent designs illustrating the life of St. Frideswide for the east window of the Latin Chapel in Oxford Cathedral. His reputation as a designer rapidly increased, and his activity was correspondingly great. In addition to numerous designs for stained glass windows, he collaborated with William Morris in designing tapestries. In 1859 Burne-Jones went to Italy, accompanied by John Ruskin, where he was so strongly attracted by the art of the Florentine and Lombard Masters of the 15th century that their influence is noticeable in all his subsequent work. For a number of years he led a very retired life, during which he was hard at work upon those masterpieces which were finally to establish his reputation

as a great and original artist. These works include the series of "The Briar Rose," "The Days of Creation," "Chant d'Amour," "The Golden Stairs," and his allegorical and legendary paintings, "Virtues," "Seasons," "Pygmalion," "The Mirror of Venus," and others, which formed the principal attractions of the exhibition of 1877 in the Grosvenor Gallery. In 1891 he was made a D.C.L. of Oxford; in 1885 he was elected an Associate of the Royal Academy, but resigned in 1893. In 1889 his "King Cophetua" won the great gold medal at the Paris International Exhibition. He obtained the ribbon of the Legion of Honour in 1890, and in 1894 he was created a baronet. His health was never robust, and he died suddenly of angina pectoris on the 18th June, 1898.

167. Danaë; or, The Tower of Brass.

"King Acrisius having dreamed that he should be slain by the son of his daughter, Danaë, built a brazen tower in which to imprison her as long as she lived, thinking so to escape his fate."

Danaë, in a red mantle over a purple gown, standing in front of a tree, and looking through an open door at workmen on a scaffold engaged in building the brazen tower; near the tower are stairs leading to a castellated building, about which are a number of soldiers, etc.; in a paved courtyard is a well; to the left of Danaë is a staircase, and in the foreground are white and blue irises and harebells. Exhibited at first exhibition, New Gallery, Regent Street, London, 1888; Glasgow Institute of the Fine Arts, 1889; and Glasgow International Exhibition, 1901. On Canvas—height, 7 ft. 7 in.; width, 3 ft. 8½ in. Presented by William Connal, Jun., 1901.

Burnet. John Burnet, F.R.S., 1784-1868. Scottish School.

John Burnet, a native of Edinburgh, the friend and fellow-student of Sir David Wilkie, is much better known as a line engraver than in his capacity of painter. His most popular and best engravings are after Wilkie, whose humour and spirit he transcribed with admirable fidelity. He occasionally exhibited pictures at the Royal Academy, and in 1837 he painted, for the Duke of Wellington, "Pensioners celebrating the Battle of Waterloo," as a companion piece to Wilkie's "Chelsea Pensioners." Burnet was also the author of several well-appreciated works on practical art, besides numerous essays on art subjects.

168. Tam o' Shanter.

"The landlady and Tam grew gracious,
Wi' favours secret, sweet, and precious;
The Souter tauld his queerest stories,
The landlord's laugh was ready chorus."

On Panel—height, 8½ in.; width, 11½ in. Euing Collection.

Burr. Alexander Hohenlohe Burr, 1837 - (about) 1899. Scottish School.

Alexander was the younger brother of John Burr (see below), and along with him received his art instruction at the Trustees' Academy, and first exhibited at the Royal Scottish Academy in 1856. He removed to London with his brother in 1861, but continued to exhibit at the R.S.A. until 1869. He exhibited in the Royal Academy first in 1860, and his last exhibited work was shown in 1888.

169. Shuttlecock. An open space in a village; father and children playing the game of battledore and shuttlecock; near them a dog and some poultry are running about. Signed "A. H. Burr." On Canvas — height, 19½ in.; width, 29 in. Teacher Collection.

Burr. John Burr, A.R.W.S., 1831-1893. Scottish School.

John Burr, the elder brother of Alexander H. Burr, was born in Edinburgh in 1831. He received his training at the Trustees' Academy, and he first exhibited at the Royal Scottish Academy in 1856. In 1861 the two brothers removed to London, where they exhibited at the Royal Academy, the British Institution, and elsewhere. In 1875 John was elected a member of the Royal Society of British Artists, and was for some time President of that body. In 1883 he was elected an Associate of the Society of Painters in Water-colours. He died on 8th February, 1893.

170. The Dominie's Visit. The interior of a cottage in which is a schoolmaster seated examining a little boy who is crying. His mother looks sympathetically at him from behind a table. Trees are seen through the open door. Signed "John Burr, —79." On Canvas — height, 9¼ in.; width, 13¼ in. Smellie Collection.

171. The Fifth of November. The interior of a cottage, where an old and a young woman, the young woman having a child in her lap, are seated at a table on which are teacups, etc. A man has just risen from a chair, and they all look with amusement at the entrance of two children, a boy and a girl, with fantastic head-dresses, the boy carrying a wooden sword. Other children are looking in at the open door, through which houses are seen. Signed "John Burr, 1871." On Canvas— height, 4 ft.; width, 6 ft. Presented by Thomas Mason, 1902.

Calcker. Jan Stephanus von Calcker, about 1499-1546. Italian-Venetian School.

Calcker, so called after his native place in the Duchy of Cleves, was a pupil of Titian. As a portrait painter he is deemed worthy to occupy the same platform as his great master, but his authentic works are very few. He designed the figures for the anatomical works of Vesalius. He died at Naples in 1546.

172. Portrait of a Young Man. Three-quarters length figure, erect, holding in his right hand a letter, the left resting on his side. On the stone of his finger-ring are three poppy heads and the initials "M.V.B." On Canvas—height, 3 ft. 1½ in.; width, 2 ft. 6½ in. Graham-Gilbert Collection.

This portrait is a replica of the picture preserved in the Louvre, in which the shield of the family, *Del Buono* of Venice, is seen on the column to the right.

Caliari (*see* Veronese).

Cameron. Hugh Cameron, R.S.A. (living artist). Scottish School.

173. The Spinning Lesson. Interior of a Scottish cottage; old lady, wearing a "mutch," spinning at her wheel, whilst a red-haired, bare-footed lassie looks on attentively. Signed "Hugh Cameron, 1885." On Canvas — height, 25 in.; width, 20 in. Teacher Collection.

Campagnola. Domenico Campagnola, 1481-15.... Italian-Venetian School.

A native of Padua, Campagnola was a pupil of Titian, and he became an artist not unworthy of his great teacher. More than any of the painters of the period, he was imbued with the spirit of Giorgione, and no other so successfully mastered the secret of that lofty artist's glowing colour. Campagnola was a very skilful draughtsman, and many of his drawings have been attributed to Titian. He also attained a high reputation as an engraver.

174. The Musicians. Seated in a meadow two men—one in red turban, with violin; the other bareheaded, with violoncello —making music. Background—dark trees to right; open landscape, with houses on horizon line, to left. The figures have been supposed to be portraits of Titian and Giorgione. On Panel — height, 21½ in.; width, 16½ in. Graham-Gilbert Collection.

The attribution of this picture to Campagnola is due to Dr. Gronau (see *Gazette des Beaux Arts*, November, 1894).

Camuccini. Vincenzio Camuccini, 1773-1844. Modern Roman School.

Camuccini, a native of Rome, in his early days devoted much attention to the study of the great works of the Italian artists with which his native city abounds. Impelled by the example of the French artist David, he early began to paint subjects from ancient Roman history—the Death of Julius Cæsar, No. 176 in this Gallery, of which a replica exists in the Palazzo Reale, Naples, having been painted at the age of 24. He attained eminence also as a portrait painter, having had many prominent sitters. While in composition and design Camuccini was happy and successful, his colouring is crude and inharmonious.

175. Roman Ladies Bringing Gifts into the Treasury. Within a classical building a number of Roman matrons hand over to patrician citizens their jewellery and personal ornaments for the defence of the state. One mother encourages her little daughter to deprive herself of her earrings for the same patriotic object. On Canvas — height, 2 ft. 5 in.; width, 4 ft. 3 in. Bequeathed by Mrs. Douglas, of Orbiston, 1862.

176. Death of Julius Cæsar. The Emperor, attacked in the Senate by a group of Conspirators, including Brutus, Cassius, and many of the Senators, falls under their daggers at the base of the statue of Pompey. The spectators show symptoms of the liveliest horror and amazement. Niches in the wall are occupied with statuary figures. On Canvas—height, 2 ft. 5 in.; width, 4 ft. 3 in. Bequeathed by Mrs. Douglas, of Orbiston, 1862.

Canaletto. Antonio Canale, called Canaletto. Italian-Venetian School, 1697-1768.

Canaletto was born in Venice, the son of a scene painter, and he at first followed his father's branch of the profession. Removing to Rome he there devoted himself assiduously to architectural subjects, and returning to Venice made himself famous by his studies of the picturesque features of his native city—its canals, palaces, and churches. It is almost exclusively through such pictures that his great fame was established.

177. An Architectural Composition. In the foreground massive remains of classical architecture and monumental sculptures, including a lion, etc., which are being examined by various persons; the city, with its spires, etc., in middle distance; and beyond, the sea. On Canvas—height, 1 ft. 9 in.; width, 2 ft. 4½ in. M'Lellan Collection.

A similar composition is No. 135 in the National Gallery, London, and there is another in the Fitzwilliam Museum, Cambridge.

178. A View in Venice. An open space with buildings and shops on two sides, and in front a church with a dome and a tall spire. In the centre of the open space is a fountain, and a number of persons are standing or walking about. On Canvas —height, 1 ft. 6½ in.; width, 2 ft. 4¼ in. Presented by T. Graham Young as a memorial of his father, James Young, LL.D., F.R.S., of Kelly, 1900.

Cantarini. Simone Cantarini, 1612-1648. Italian-Bolognese School.

Cantarini, known also as Il Pesarese, having been born at Orpezza, near Pesaro, devoted himself to the study and imitation of the works of Guido. He was an industrious worker, and, although he died at the early age of 36, his pictures are numerous. His principal subjects are scriptural.

179. Virgin and Child, with St. Ann. The Holy Child, nude, seated on a wooden couch, stretches out his hand for two cherries which St. Ann offers; the Virgin, dressed in a red robe, with a white striped neckerchief, and a green cloak, regards him intently; St. Ann has a yellow cloak, the hood of which is drawn over her head. On Canvas—height, 3 ft. 1 in.; width, 4 ft. 4 in. M'Lellan Collection.

Cappelle. J. Vander Cappelle, about 1630-1679. Dutch School.

This eminent marine artist, a pupil of Rembrandt, was a contemporary of Vandevelde the Younger and Bakhuizen, and equally with them a great painter of marine subjects. The son of a dyer, he succeeded to his father's business, in which he amassed great wealth. He acquired a very valuable collection of pictures, drawings, and other art objects, chiefly the works of his illustrious friends and contemporaries. He was married in his native city, Amsterdam, in 1653, on which occasion he received the freedom of the town; he bought a house there in 1661; and continued to paint there or at Haarlem up to the date of his death, which occurred in Amsterdam in December, 1679.

180. Vessels in a Calm. The mouth of a Dutch river showing both shores, and the sea in the distance. In foreground, a rowing boat manned and a sloop lowering sail; another craft and a small boat are close to the right shore. On Panel—height, 13½ in.; width, 17½ in. M'Lellan Collection.

Carlaw. John Carlaw (living artist). Scottish School.

182. Expectation. A kennel with pointers, etc. Signed "John Carlaw." Water-colour — height, 5 ft.; width, 3 ft. Teacher Collection.

183. Landscape. In the foreground is a marshy loch, by the side of which are some wind-blown trees and cattle; cloudy sky. Signed "J. Carlaw." Water-colour — height, 9½ in.; width, 13½ in. Teacher Collection.

Carlaw. William Carlaw, R.S.W., 1847-1889. Scottish School.

This accomplished artist was born in Glasgow in 1847. From his early childhood he was fond of drawing, and the pencil was rarely out of his hands. After a course of study in the Glasgow School of Art he was employed as a draughtsman in Messrs. Maclure & Macdonald's lithographic establishment, where he remained for eleven years. During that time nearly all his spare hours were occupied in water-colour drawing, and he received so much encouragement that he resolved to give up his situation and devote himself entirely to Art. He was most successful as a painter of the sea, which he delineated with much sympathy, truth, and refinement of execution.

186. Coast Scene. An open sea, with a ledge of rock jutting out from the beach, near which is a boat with two fishermen. In the distance are boats under sail. Signed "Wm. Carlaw, 1876." Water-colour—height, 9½ in.; width, 19½ in. Smellie Collection.

Carpioni. Giulio Carpioni, 1611-1674. Italian-Venetian School.

CARPIONI was a native of Venice, and as an artist is reckoned among the decadent followers of the majestic Paolo Veronese. He painted historical, mythological, and bacchanalian subjects, and portrayed the human figure with much accuracy, vigour, and power of expression.

188. MARINE MYTHOLOGICAL GROUP. Venus, attended by Cupid with his torch, is borne aloft by Neptune and Nereids; Æolus under a rock; Triton blowing his horn; a satyr and various goddesses are also represented in the group. On Canvas —height, 2 ft. 4 in.; width, 2 ft. 10½ in. M'Lellan Collection.

Carracci. Annibale Carracci, 1560-1609. Italian Bolognese School.

ANNIBALE CARRACCI, a native of Bologna, aided by his brother Agostino and his cousin Lodovico, was founder of the famous school of the Carracci —whence the so-called Eclectics sprang—among whom are embraced Domenichino, Guido, Albani, Guercino, etc. He studied the works of Correggio, Titian, Paolo Veronese, and other great masters, and the influence of their various manners are clearly traceable in his productions. About eight years of his life were devoted to painting the frescoes in the Farnese Palace in Rome; and these works are esteemed amongst the most successful of that decorative branch of art.

190. THE AGONY IN THE GARDEN. The Saviour, in a red robe, with a blue cloak, in a fainting attitude, is supported by an angel, who in his right hand holds a cup. On Copper—height, 6 in.; width, 9 in. M'Lellan Collection.

Catena. Vincenzo di Biagio, called Catena, 14...-1531. Italian-Venetian School.

CATENA, a native of Treviso, first emerges in 1495 in the capacity of an assistant to Giovanni Bellini and Luigi Vivarini in the decoration of the Council Hall of the Ducal Palace in Venice. He was obviously strongly influenced by Giovanni Bellini, and many of his works have been attributed to that much stronger and more famous artist. In addition to scriptural subjects, he painted historical pictures and portraits.

192. VIRGIN WITH THE HOLY CHILD, THE MAGDALENE, AND SAINT. The three female figures half-length: the Virgin in the centre, with white head-dress tied under her chin, blue mantle and red robe under. The Magdalene, with three plaits of yellow hair, olive mantle, and dark robe. The Saint has a yellow head-dress, with myrtle wreath and rich jewelled stomacher. The Holy Child is nude on the Virgin's knee. On Panel—height, 1 ft. 11 in.; width, 2 ft. 9 in. M'Lellan Collection.

An excellent example of early Venetian work, showing great precision of detail and richness of colour. The picture has been ascribed to

Cima de Conegliano, of which attribution Dr. Waagen remarks, "All I can say is that the picture belongs to the School of Giovanni Bellini." The figures of the Virgin and Child are, however, the same as in a signed picture in the Ducal Palace, Venice. A similar picture, signed, is in the Royal Institution Collection of Liverpool, now in the Walker Gallery of that City.

Cattermole. George Cattermole, 1800-1868. English School.

This distinguished painter in water-colours was born in a small Norfolk village, and at an early age devoted himself to the study and delineation of the architectural and other antiquities of his native county. With increasing experience his studies took a wider range, and, in addition to the production of a great variety of historical drawings, he devoted his talents to book illustration, his work for the Waverley Novels, and later for the writings of Dickens, being well known. Till 1850 he was a steady supporter of the Water-colour Society, and exhibited but rarely in his early years at the Royal Academy.

194. The Refectory of the Monastery. The interior of the refectory of a monastic establishment, with the brethren seated at a meal. A female mendicant, with a child in her arms, and three others around her, receiving alms from the superior. Signed "G. C., 1852." Water-colour—height, 11 in.; width, 1 ft. 11 in. Presented by James Orrock, R.I., 1892.

Reproduced in Cassell's *History of the Church of England*, London, 1897-8.

195. Interior of a Cathedral. The interior of a vast Gothic Cathedral, in which a number of persons stand and kneel before a shrine; others are moving about the building. Water-colour—height, $9\frac{1}{4}$ in.; width, $6\frac{1}{4}$ in. Smellie Collection.

196. Cavalier and Lady. The interior of a castle. A cavalier, dressed in a yellow jacket over which is a sash, green velvet breeches, and shoes with rosettes, and holding a plumed hat in his right hand, looks down upon a lady seated on a chair with an infant in her arms. On a staircase are two men talking, and another is seen in the arched recess of a window. Signed with monogram. Water-colour — height, $9\frac{3}{4}$ in.; width, 7 in. Smellie Collection.

Cesari. Guiseppe Cesari, 1568?-1640. Italian-Neapolitan School.

Cesari attained a great reputation early in his career, and became the acknowledged rival of the Carracci and Caravaggio. He visited Paris, where he was patronised by Cardinal Richelieu; and being by Louis XIII. created Chevalier of the Order of St. Michael, he became known as the Cavaliere d'Arpino. He painted scriptural, ecclesiastical, and historical subjects, some of his fresco work being on a very large scale.

199. The Arch-Angel Michael Subduing Evil Spirits. The Arch-Angel, in military helmet, with sword and shield, hurls the rebellious Spirits through the air; writhing dragons and demons are seizing the bodies. On Copper—height, 22½ in.; width, 16 in. M'Lellan Collection.

Chalmers. George Paul Chalmers, R.S.A., 1836-1878. Scottish School.

George Paul Chalmers, R.S.A., was born in Montrose on 12th November, 1836, in surroundings of a lowly order. His father, a seafaring man, however, was successful, and, rising to be captain of a coasting brig, the family lived far above discomfort till his death, which occurred in December, 1848. Young Chalmers began life as apprentice to a ship chandler, but from his tenth year onwards he ceaselessly experimented in art, drawing portraits and the like. His earliest oil portrait is dated 1851. After a long struggle Chalmers scraped together all the money he could make out of painting a few portraits and a subscription sale of his works, and, on 16th November, 1853, left Montrose for Edinburgh. On that day he entered the class of Robert Scott Lauder, master of the Trustees' Academy; and he made his last appearance there on 30th June, 1856. He first exhibited in the R.S.A. in 1855, and down to 1872 was a fairly regular exhibitor of portraits and works in *genre*. In that year he first exhibited landscape, although from boyhood he had practised every branch of art, painting landscapes from memory, or "out of his head," and improving himself in portraiture in front of a mirror. After 1863 his reputation rapidly increased, and down to his death, in 1878 (by accident or violence is not known), his life was one of ceaseless activity. In 1867 he was elected Associate of the Royal Scottish Academy, and he was made a full member in 1871. He was so conscientious a workman that for the M'Gavin portrait, in this gallery, he had more than ninety sittings. Chalmers was a born colourist, the most subtle Scotland has produced, as Philip was the most brilliant. His more important landscapes—such as "The End of the Harvest" and "Running Water"—are in private collections. "The Legend" his chief work in *genre*—unfinished after fourteen years intermittent labour—is in the National Gallery, Edinburgh.

200. Portrait of John M'Gavin. Half length, full face, life size, seated. Signed "G. Paul Chalmers, 1875." On Canvas—height, 3 ft. 5½ in.; width, 2 ft. 7 in. Presented by the beneficiaries under the will of Janet M'Gavin, 1893.

John M'Gavin, a native of Kilwinning, was for about 35 years an extensive miller and grain merchant in Glasgow. He took a keen and generous interest in art and artists, and he formed a very valuable private collection of pictures. He besides acted as treasurer to the Institute of the Fine Arts, to which corporation he bequeathed £5,000; and he further bequeathed to this gallery the picture, "A Coming Storm," by John Linnell. Mr. M'Gavin was deeply interested in the cause of temperance and in the promotion of other social and philanthropic movements.

Chalmers. Hector Chalmers (living artist). Scottish School.

204. The Fair. A country village, with church, etc. The streets are covered by shows and "sweetie" and toy stands,

round which the villagers throng. Signed "Hector Chalmers." On Canvas — height, 4 ft. 7 in.; width, 3 ft. 1 in. Teacher Collection.

205. A Turnip Field. A field with turnips, pulled and dressed, lying ready for pitting. Homestead with ricks behind, and near them the figure of a man. Signed "Hector Chalmers." On Canvas—height, 13½ in.; width, 10 in. Teacher Collection.

206. Landscape. Woody landscape, with figure. Signed "Hector Chalmers." On Canvas—height, 9½ in.; width, 13½ in. Teacher Collection.

Chattel. Frederick Jacobus van Rossum du Chattel. Modern Dutch School.

208. Dutch Landscape. A low-lying country, with a sluggish stream bordered with rushes, near the left bank of which are two men in a boat; beyond are houses in the midst of a clump of trees, and, in the distance, are two windmills. Signed "Fred. J. du Chattel." On Canvas—height, 13½ in.; width, 19¾ in. Smellie Collection.

Christie. James Elder Christie (living artist). Scottish School.

210. Vanity Fair. An allegorical work in which a booth fairy in gauzy garments on a platform, with drum and Pan's pipe, etc., is blowing from a plate irridescent soap bubbles over a crowd of figures below, some of whom seek eagerly to grasp the insubstantial and evanescent globes which float towards them. Signed "J. E. Christie." On Canvas—height, 4 ft. 10 in.; width, 6 ft. 6 in. Purchased, 1895.

Ciardi. Professor Guglielmo Ciardi (living artist). Italian School.

211. October in the Venetian Campagna. A flock of sheep led by a shepherd, travelling along a road bordered by trees; a pond to right. Signed "Go. Ciardi." On Canvas—height, 2 ft. 2 in.; width, 3 ft. 8 in. Purchased, 1904.

Cignani. Carlo Cignani, 1628-1719. Italian-Bolognese School.

One of the latest artists of the Italian school in the period of its decadence, Cignani was a pupil of F. Albani, but he also made a study of the works of Guido, the Carracci, Correggio, Titian, and others. He attained considerable reputation during his lifetime, and was, under the patronage of Pope Clement XI., appointed Principal of the Academy of Bologna.

231. The Madonna of St. Jerome—"Il Giorno." Correggio's famous Altar-piece at Parma, copied by Cignani (*see* Correggio).

214. Death of Cleopatra. Figure three-quarters length, nude body. She presses one hand against the breast which the asp is in the act of biting. On Canvas—height, 4 ft. 1½ in.; width, 3 ft. M'Lellan Collection.

Clausen. George Clausen, A.R.A. (living artist). English School.

216. La Pensée. Portrait of a young lady, full length, seated in a pensive attitude. Costume, fur tippet and bonnet of black, with small bunch of violets in her hand. Signed "G. Clausen, 1880." On Canvas—height, 4 ft. 1 in.; width, 2 ft. 5 in. Presented by Bailie Robert Murdoch, 1895.

Clouet. François Clouet, about 1516-1573? French School.

François Clouet, called also Jehannet, Jannet, and Janet, is supposed to have been born at Tours, some time between 1516 and 1520. His father, a Fleming, held the double offices of painter and *valet-de-chambre* to Francis I., to which offices François succeeded in 1541, and continued to hold them under Francis II. and Charles IX. He painted the portraits of many distinguished people, and at least three portraits of Mary Queen of Scots are known to be by him.

217. Mary Queen of Scots (Old Copy). Bust portrait, three-quarter face, turned to right, in lace cap and ruff, black bodice with white yoke. A cross is suspended from her neck. On Canvas—height, 2 ft. 5 in.; width, 1 ft. 9 in. Bequeathed by Mrs. Galbraith, 1904.

Coleman. W. S. Coleman. English School.

218. A Naiad. Partly-draped figure of a young girl standing on the steps of a sea wall. Signed "W. S. Coleman." On Canvas—height, 28½ in.; width, 13 in. Teacher Collection.

Constable. John Constable, R.A., 1776-1837. English School.

John Constable was the son of a wealthy mill-owner at East Bergholt, in Suffolk. His father desired him to enter the church, but the youth's likings lay in quite another direction. Declining a clerical career, he was employed in his father's mills and counting-house; but his spare moments were eagerly devoted to sketching from nature and the study of such works as he could obtain. In 1797 he was admitted a student at the Royal Academy School, and thenceforward he devoted himself exclusively to art.

His abilities soon attracted favourable notice, and he received friendly encouragement and advice from Sir Benjamin West, then President of the Academy and the most influential of artists. From his early days Constable shaped an art career for himself. Perceiving that "truth only will last, and can only have just claims on posterity," he concluded there was "room enough for a natural painter," and he governed himself accordingly. As a landscape painter he soon obtained a modest and moderate success, a reputation which grew slowly, but which at the present moment continues vital and expansive. In 1819 he was elected Associate of the Royal Academy, and full Academician ten years later. Meanwhile he had sold to a French collector his two pictures, "The Hay Wain" and "A Lock on the Stour," and these their owner exhibited at the Paris Salon in 1824. The exhibition of these works caused in France not only a sensation, but it determined an artistic revolution. Never before had "so much pure nature been set forth in art." Up to the time of his comparatively early death, in 1837, Constable was better understood and appreciated in France than in his native country; but his position as the great master of naturalistic landscape is now conceded and established.

220. Hampstead Heath. In foreground, Hampstead Hill with clumps of trees rising to the left, pools and two donkeys in centre; and beyond, an undulating expanse of landscape; London in the distance, the dome and towers of St. Paul's being seen on the horizon line. Sky lowering. On Canvas—height, 2 ft. 1 in.; width, 3 ft. 2 in. The gift of the sons of James Reid, of Auchterarder and Hydepark Locomotive Works, 1896.

221. House by the Road. To right, trees by a winding road; facing a pool a two-storey red-tiled house in enclosed garden; to left, fields, a shed, and hillock with three trees. On Panel—height, 9 in.; width, 13½ in. Donald Collection.

Cooper. Thomas Sidney Cooper, R.A., 1803-1902. English School.

This eminent cattle painter was born at Canterbury of parents in very poor circumstances. His earliest attempts at art were efforts to sketch the cathedral and other local buildings upon his school slate. It was, however, imperative that he should be early sent to work, and, at the age of thirteen, he was employed by a local coachbuilder to paint carriage panels. Three years afterwards he was engaged as scene painter at the theatre. When twenty years of age a relative in London offered to provide for him in order that he might study in the Royal Academy schools. A visit to Brussels, where he met with Verbockhoven, the famous animal painter, decided the future bent of his art. He first exhibited at the Royal Academy in 1833, and from that time till the year of his death he was continuously represented in the annual exhibitions of that Institution, of which he was elected an Associate in 1845, and a full member in 1868.

223. Canterbury Meadows. A group of seven cows—one drinking—on the margin of the River Stour; hills in the distance. Signed "T. Sidney Cooper, R.A. 1879." On Canvas—height, 12¾ in.; width, 21 in. Smellie Collection.

JEAN BAPTISTE CAMILLE COROT. — *The Crayfisher.*

Corot. Jean Baptiste Camille Corot, 1796-1875. French School.

Corot was the son of industrious and well-to-do bourgeois parents in Paris; his father, at first a barber, having become Court Modiste in the regime of the first Napoleon. The youth was well educated, and for eight years he was employed as a linen-draper. When 27 years of age, at his earnest solicitation, his father consented to his becoming an artist, and endowed him with a yearly allowance of 1,200 francs. He was trained in the barren school of classical landscape, and at first his progress and success were distressingly slow. It was not till he was about 40 years of age that he shook off his hard, dry manner, and discovered his true, tender, and poetical powers of landscape interpretation. From that time onward throughout his long life he maintained his quiet, orderly, and sober ways with ever-increasing reputation, and a growing love for the subtle aspects of nature. On the morning of his death he dreamt, and was heard to murmur, "Dear God, how beautiful that is; the most lovely landscape I have ever seen." Few painters were ever more revered than Corot, and few had a more serene and peaceful end.

224. Pastorale—Souvenir d'Italie. An ideal landscape, with bushy stem of a huge poplar rising in the centre and another to the right side; beyond, to the left, a lake, from which the ridge of a hill, with castellated building, slopes up towards the right. In the arch-like space between the trees in the foreground three nymphs dancing, another approaching them with dancing motion; to right, one reclining on outspread rug; and to left, a fantastic figure, in hairy girdle, clanging cymbals. Signed "Corot." On Canvas—height, 5 ft. 7 in.; width, 4 ft. 8 in. The gift of the sons of James Reid, of Auchterarder and Hydepark Locomotive Works, 1896.

225. Evening. In foreground two figures behind a clump of trees; to right a lake and a chateau. Signed "Corot." On Canvas—height, 13 in.; width, 23 in. Donald Collection.

226. The Woodcutter. A lake, with trees on banks; village on rising ground to right; in centre foreground a man engaged cutting wood; on rising ground to left two figures, seated; morning sky. On Canvas—height, 18½ in.; width, 25 in. Donald Collection.

227. The Crayfisher. Man with a red cap fishing in a pool; clump of trees, rising ground to left; in the distance to right a lake. Signed "Corot." On Canvas—height, 3 ft 4 in.; width, 2 ft. 6 in. Donald Collection.

228. The Lake. In foreground a woman leading an ox which is moving along the margin of a lake; trees right and left of lake; low hills in distance. Signed "Corot." On Canvas—height, 9½ in.; width, 14 in. Donald Collection.

Correggio. Antonio Allegri, 1494-1534. Italian-Lombard School.

Antonio Allegri, popularly known as Correggio, that being the name of his birthplace, was one of the most skilful and accomplished of all Italian painters. In luminous harmony of colour, in foreshortening and modelling figures, and in arranging light and shade, he attained a perfection such as never before nor since has been reached by any artist. He is especially famous for the grace and sweetness of his female figures; but he is so delighted to display his peculiar powers that many of his compositions are seriously injured by affectation and mannerisms. His figures are occasionally strained in attitude, and in the expression of countenance there is more of earthly beauty than of divine grace. In addition to the great frescoes he painted in Parma, his few works are confined to scriptural and mythological subjects.

229. Head of an Angel. Portion of a fresco from the ruined apse of the Church of St. John at Parma, in which Correggio painted the great fresco, "The Vision of St. John." Height, 23 in.; width, 13½ in. M'Lellan Collection.

230. Virgin with the Rabbit—La Zingarella (Copy). The Virgin, with a turban on her head, seated on the ground, bending over the sleeping Child; a white rabbit in the left corner. Original in Naples Museum. On Canvas—height, 20 in.; width, 14½ in. M'Lellan Collection.

231. The Madonna of St. Jerome—"Il Giorno." An excellent copy of the very famous picture so called, preserved in the Museum at Parma. This work, esteemed Correggio's masterpiece, embraces figures of the Virgin and Child, Mary Magdalene bending forward to kiss the foot of the infant Saviour, St. Jerome, St. John, and others. This copy was executed by Carlo Cignani (*see* Cignani). On Panel—height, 5 ft. 11 in.; width, 4 ft. 2 in. M'Lellan Collection.

Cortona. Pietro Berrettini, called da Cortona, 1596-1669. Roman School.

Berrettini was the son of a tailor in Cortona in Tuscany. He received his early instruction from his uncle Filippo Berrettini, and from a Florentine painter, Andrea Comodi, then living in Cortona. With Comodi he went to Florence, where he entered the studio of Baccio Ciarpi, devoting himself to the study of the antique and the works of Raphael and Michelangelo. While still young he settled in Rome, where he resided for many years, and where his chief work was accomplished—the frescoes of the Palazzo Barberini—which occupied him for about 12 years. He died at Rome on 4th May, 1669, and was buried in the Church of SS. Martina e Luca, which he himself had built, and to which he bequeathed £20,000.

232. Holy Family. The Virgin with the Holy Child on her knee, His hand raised in blessing Mary Magdalene, who kneels in the act of kissing His foot; to right is St. Joseph leaning on a staff, and a cherub leaning on a bench; to left are three cherubs, one approaching on foot with a crown, one flying holding a palm frond, and one looking out from clouds. On Canvas—height, 5 ft. 2½ in.; width, 7 ft. 7½ in.
Ex-Bailie Archibald Gray Macdonald Gift, 1903.

Cox. David Cox, 1783-1859. English School.

Cox, the son of a whitesmith, was born in the neighbourhood of Birmingham, and, being a delicate lad, he was apprenticed to a maker of Birmingham jewellery. That occupation he early abandoned, and found employment as an assistant scene painter, first in Birmingham and subsequently in London. Theatrical life did not harmonise with his quiet, homely disposition, and he found a more congenial sphere in the teaching of drawing, eking out his scanty earnings by the sale of his own works. His masterly powers soon made themselves felt, and his circumstances and position steadily improved. In his later years he resided in the neighbourhood of Birmingham, but he spent much of his time in Wales—Bettws-y-Coed and its inn, "The Royal Oak," have been made famous by his connection with them. Cox painted with a remarkably vigorous and facile brush, both in oil and water colours, but it was in the latter medium that he attained his greatest triumphs.

234. A Welsh Stream. Stream flowing towards the foreground and bending to the right. On left middle distance, trees, steep bushy bank, and rising ground behind. Water-colour—height, 14¼ in.; width, 21 in. Presented by James Orrock, R.I., 1892.

235. The Mill Sluice. An old half-timbered house having, to the right, a gable with three Elizabethan chimney tops; to the left, a farm outhouse. In the foreground a man raising a water sluice, the water flowing away to the right. Water-colour—height, 10¼ in.; width, 13¾ in. Presented by James Orrock, R.I., 1892.

236. The Watering Trough. By a rustic wayside a stone trough, out of which a man drinks, while another sits on its brink. Behind, trees and a female seated on a ledge of rock; and beyond, a house in bright sunlight. Lofty hills in the background. Signed "David Cox, 1845." Water-colour—height, 8½ in.; width, 11¼ in. Presented by James Orrock, R.I., 1892.

237. A Moorland Scene. A wide stretch of bare country, rising towards the back, with a house in the middle distance. Approaching the foreground, a party of two men on horseback and two on foot, with dogs. Water-colour—height, 7¼ in.; width 12 in. Presented by James Orrock, R.I., 1892.

238. Welsh Ruins. In the right foreground the gable and part of the walls of an old church; in the centre, a shed, cows, and sheep; to the left, a wall, enclosing trees, near which a man and woman are talking; mountains in the distance. Signed "David Cox, 1853." Water-colour—height, 7¾ in.; width, 12 in. Smellie Collection.

239. Caer-Cennen Castle. In the middle distance, on a precipitous height, the Castle of Caer-Cennen; the surrounding country rugged and desolate. In the foreground is a woman walking along a road. Signed "David Cox, 1847." Water-colour—height, 10½ in.; width, 14¾ in. Smellie Collection.

Coypel. Antoine Coypel, 1661-1722. French School.

Coypel was born in Paris, the son of Noël Coypel, also an artist. He received his first instruction from his father, who took him to Rome at the age of eleven. Returning to Paris at the age of eighteen, he rapidly acquired popularity. In 1716 he was made chief painter to the King, and was largely employed in decorating the Royal Palaces. He died in Paris in 1722.

240. Leda and the Swan. Leda, semi-recumbent, on blue and yellow draperies, almost nude, pearls binding her yellow hair, clasps the swan in her arms. On Canvas—height, 2 ft. 4 in.; width, 3 ft. 2 in. M'Lellan Collection.

Waagen, who attributed this picture to Boucher, remarks regarding it—"Feeble and disagreeable in sentiment, though skilfully modelled in a silvery tone" (Waagen's *Art Treasures*, vol. iv., p. 462).

Craig. Alexander Craig, died 1878. Scottish School.

A portrait painter who lived and practised in Glasgow during the earlier half of the last century.

241. The Poet, Thomas Campbell. (See Catalogue of Sculpture.) A three-quarter length portrait of the poet, standing, with his left hand resting on a writing table. On Canvas—height, 4 ft. 1¼ in.; width, 3 ft. 3½ in.

Crawford. Robert C. Crawford (living artist). Scottish School.

242. Portrait of ex-Bailie Walter Paton, J.P., D.L. Three-quarters length, seated; three-quarters face looking to the front, roll of papers in left hand, right hand resting on chair, Magistrate's robes to left. Signed "R. C. C., 1905." On Canvas—height, 4 ft. 7½ in.; width, 3 ft. 8½ in.

"Presented by the Citizens of Glasgow in grateful recognition of his twenty years' service as Councillor and Magistrate, and specially for his invaluable labours as Convener of the Corporation Tramways Committee during the municipalisation of the system and its conversion from horse to electric haulage."

Crayer. Gaspard de Crayer, 1582-1669. Flemish School.

This artist was a native of Antwerp, and a contemporary and friend of Rubens and Vandyck. He studied in Brussels, under Raphael Coxie, and to the churches of that town and its neighbourhood he contributed a great number of religious paintings. Late in his life he settled in Ghent, where he died, after a life of great productive activity, at the advanced age of 88 years.

243. Virgin and Child Enthroned. The Virgin, with the Child in her lap, elevated on an overarched balcony, being crowned by a cherub and attendant musical angels and saints. On Canvas—height, 2 ft. 3½ in.; width, 1 ft. 4 in. M'Lellan Collection.

Creswick. Thomas Creswick, R.A., 1811-1869. English School.

Creswick, who was a native of Sheffield, received his earliest art instruction from J. V. Barber, of Birmingham. He devoted himself exclusively to landscape painting, and delighted in the picturesque features of his native country. In 1842 he was elected an Associate of the Royal Academy, and he was elevated to the full membership in 1850.

244. Sea-beach Scene. A sandy beach, with groups of fishermen; to the right, steep cliffs; and, in the middle distance, a seaport or fishing village. Signed "T.C." On Canvas—height, 1 ft. 6 in.; width, 2 ft. 5½ in. Euing Collection.

245. Coast Scene. A sea beach, on which boats are drawn up. In the foreground a fisherman and a woman are walking towards the beach. To the left are sandy hillocks. On Canvas—height, 9½ in.; width, 13½ in. Smellie Collection.

Cuylenborch. Abraham van Cuylenborch, middle of 17th century. Dutch School.

Cuylenborch was a landscape painter, probably a native of Utrecht, into the St. Luke's Guild of which he was admitted in 1639. His favourite subjects were landscapes of an Italian cast, into which he introduced cattle, shepherdesses, fragments of classical statuary, etc. He painted in a clear, golden tone, and as his works possess much similarity of character to those of Poelenburgh and Breenberg, they are frequently passed under one or other of these names. The date of his death is unknown, but his name appears in the records of St. Luke's Guild in 1660.

248. Interior of a Cave. A lofty and spacious cave, partly supported by hewn classical pillars, with sculptured monumental remains and fountain, cattle, figures, etc. Signed in monogram "A.V.C., f. 1641." On Panel—height, 15½ in.; width, 13 in. Euing Collection.

Cuyp. Aalbert Cuyp, 1620-1691. Dutch School.

Aalbert Cuyp was a native of Dordrecht, where he was trained by his father who also was a painter. He is distinguished among all Dutch artists by his rendering of atmospheric effects, and the rich glow of sunshine—especially of morning and evening level lights. He painted a wide variety of subjects—in his early years devoting himself to still life, birds, flowers, fruits, and portraits, and later he executed human figures, animals (in which he greatly excelled), and landscapes. The scriptural subject, No. 249, "Christ riding into Jerusalem," in this Gallery, is the only known instance of a religious painting by Cuyp.

249. Christ riding into Jerusalem. From the near gate of the city and along the road the people throng to meet the Saviour, climbing into the trees, and strewing garments and branches under the feet of the ass on which He rides. An evening glow is on the sky, and the hills, walls, and towers are flooded with its golden light. Signed "A. Cuyp." On Canvas—height, 2 ft. 4 in.; width, 3 ft. M'Lellan Collection.

"Although this subject is not within the sphere of this painter's talents, yet the warm and clear colouring and masterly treatment are worthy of notice" (Waagen's *Art Treasures*, vol. iii., p. 289).

250. Head of an Ox. Evidently a fragment from some large picture. On Canvas glued on wood—height, 8 in.; width, 9½ in. Euing Collection.

251. A Pastoral Landscape. The foreground is occupied with cows resting, a woman milking a cow, and other figures; to the right is an open landscape, and on the left ruined buildings. Signed with monogram. On Panel—height, 13 in.; width, 20 in. Graham-Gilbert Collection.

252. A Pastoral Landscape. Foreground, cows, cowherd, a milkmaid with pails, and sheep within an enclosure; beyond which, a deep landscape bounded by hills; buildings to the right; evening effect. On Panel—height, 13½ in.; width, 20 in. Graham-Gilbert Collection.

Pendant to No. 251.

253. A Farmyard. Level Dutch landscape, dilapidated thatched building to left, by which are three figures; yoked cart in centre, with man arranging load; figure and front of house to right; spire in the distance. On Panel—height, 13 in.; width, 16 in. Donald Collection.

Cuyp. Benjamin Gerritz Cuyp, 1608-1652. Dutch School.

An uncle of the famous Aalbert Cuyp, Benjamin was one of the minor artists of the Netherlands, concerning whose career little is known. He was born and resided in Dordrecht, to the St. Luke Guild of which he was admitted in 1631. In his pictures the influence of Rembrandt and the elder Teniers can be traced. "He shows," says Dr. Bredius, "a regrettable predilection for vulgar types, his apostles are vagabonds, and his angels rowdies." Pictures by B. Cuyp are in the Rijks Museum, Amsterdam; the Hermitage, St Petersburg; and in other continental galleries.

254. The Quack Doctor. The pseudo practitioner is operating on the scalp of his unfortunate patient, whose countenance betrays great alarm and excitement; a dwarf attendant shuts his eyes to the disagreeable scene, while a cloaked and hooded female looks on with great composure. Signed "Cuyp. 1645." On Panel—height, 17¼ in.; width, 14¾ in. Euing Collection.

Daubigny. Charles François Daubigny, 1817-1878. French School.

This distinguished painter was born in Paris in 1817. He received his first instruction in art from his father, who taught him to paint boxes, clock cases, and other objects in which he dealt. When eighteen years of age he went for a year to Italy, and on his return became a pupil of Delaroche. He first exhibited in the Salon in 1838; in 1848 and 1853 he was awarded medals, and further he gained medals in the Paris Exhibitions of 1855 and 1867. Daubigny excelled in the painting of river scenes and of landscapes clothed in the fresh verdure of spring or bathed in the glamour of moonlight. He was also an etcher of considerable skill. He died in Paris in 1878.

255. Lake with Ducks. Foreground, margin of a lake with marsh plants; family of ducks swimming towards left; right and background, woody landscape. Signed "Daubigny, 1873." On Canvas—height, 14½ in.; width, 26 in. Donald Collection.

Decamps. Alexander Gabriel Decamps, 1803-1860. French School.

Decamps was born in Paris in 1803. He studied under Bouchot, David, and Ingres. His early work consisted of small game pictures, dogs, horses, and cattle. In 1829 he went on a journey to the East, visiting the Greek Archipelago, Constantinople, and Asia Minor, and in these lands he found the subjects most suited for the display of his peculiar gifts. In the Salon of 1831 he exhibited his "Patrol of Smyrna," which at once secured his popularity as a painter of Eastern scenes. He was awarded medals at the Salon in 1831 and again in 1834. He was killed by a fall from his horse while hunting in Fontainebleau in 1860.

256. St. Jerome. In foreground the figure of the saint lying prostrate; lion on height above, to left a pool; rocky landscape with sunset sky. On canvas—height, 18 in.; width, 27 in. Donald Collection.

De Wint. Peter De Wint, 1784-1849. English School.

Of Dutch descent, De Wint was born at Stone, in Staffordshire. He studied art first under John Raphael Smith, the celebrated mezzotint engraver, and in 1807 he entered the schools of the Royal Academy. In 1810 he joined the Water-colour Society, and although he occasionally painted in oil, his favourite medium, and that in which he attained his high reputation, was water-colour. He had a strong affection for his native county, in which, and in the level meadows of its neighbour, Lincolnshire, he found ample materials for his quiet but subtle brush.

257. Haymakers. Field with, in the foreground, men cutting hay; further off, hayricks; to the right and left, trees; background, a level woody landscape, with, towards the right, a village and square church tower. Water-colour—height, 8 in.; width, 16 in. Presented by James Orrock, R.I., 1892.

258. A Lincolnshire Landscape. In foreground, a grassy field; towards the left, a house gable among trees; middle distance, woody, with square church tower and roofs of village houses appearing over the tree tops; distance, fields dotted with houses. Water-colour—height, $8\frac{1}{2}$ in.; width, $17\frac{3}{4}$ in. Presented by James Orrock, R.I., 1892.

259. Landscape with Pond and Sluice. Man fishing by the side of the sluice; house and trees to left; canal lock, mast of boat, and figures in middle distance; beyond, a windmill, square church tower, and hamlet. Water-colour—height, $9\frac{3}{4}$ in.; width, $14\frac{1}{4}$ in. Presented by James Orrock, R.I., 1892.

260. Hilly Landscape. A range of wood-covered heights, rising from a river which flows towards the left; in the foreground, to the left, a mass of rock and several blasted trees; and, to the right, a group of three figures and a waggon, with a white horse, unyoked, standing by it. Water-colour—height, 18 in.; width, 35 in. Presented by James Orrock, R.I., 1892.

Diaz. Narcisse Virgile Diaz de la Peña. 1809-1876. French School.

Diaz was born at Bordeaux of parents of Spanish extraction. Left an orphan at the age of ten, he was brought up by a Protestant clergyman. From his early years he was passionately fond of nature, and lost his left leg through being bitten by a poisonous insect while sleeping on the grass. When fifteen years of age he was employed along with Dupré and others in a porcelain manufactory. Subsequently he studied art under Sigalon. His early works were principally historical and *genre* subjects, which did not hit the popular taste, and he lived for several years in deep poverty. It was not until he settled in Fontainebleau, where he shared house with Rousseau and Millet, that he discovered his true bent and became famous by his landscapes. He died at Mentone from the bite of a viper in 1876.

261. Flower Piece. Signed "N. Diaz." On Panel—height, 14 in.; width, 11 in. Donald Collection.

262. In the Forest. A figure entering the glade of a forest Signed "N. Diaz." On Millboard—height, 9 in.; width, 14½ in. Donald Collection.

Docharty. James Docharty, A.R.S.A., 1829-1878. Scottish School.

James Docharty was born at Bonhill, Dumbartonshire, the son of a calico block-cutter, and he himself in his early years was employed as a pattern designer. He received his training in the Glasgow School of Art, and diligently employed his leisure in painting and sketching from nature. The American War in 1860-65 temporarily wrecked the calico-printing industry, and Docharty thereupon devoted himself entirely to landscape painting. Under the influence of Milne Donald he painted the scenery of the Scottish Highlands with simple and sincere pictorial effect, winning to himself a good name and a place as Associate in the Royal Scottish Academy. This honour he enjoyed only for two years, his health having fatally broken down whilst travelling and sketching on the Nile and in Palestine.

263. A Salmon Stream. The Lochy water, in which is an angler, flowing between rocky banks, sparsely wooded; on a height to the left the ruins of Tor Castle; Ben Nevis in background to right. A masterpiece of the artist, executed in the last year of his life. Signed "J. Docharty, A.R.S.A., 1878." On Canvas—height, 2 ft. 11 in.; width, 3 ft. 11 in. Presented by J. C. Arnot, 1903.

264. A Fishing Village, Skye. An inlet of the sea, with fishing boats. On the shore a few scattered dwelling-houses, and fishermen engaged in hanging nets to dry. Signed "J. Docharty, 1873." On Canvas—height, 18 in.; width, 26 in. Presented by J. C. Arnot, 1903.

265. Heart of the Trossachs. In the foreground is a birch plantation, through which a herd of red deer can be seen; Ben Venue rises in the distance. Signed "J. Docharty. 1868." On Canvas—height, 3 ft.; width, 4 ft. 8 in. Teacher Collection.

266. Head of the Holy Loch. A Highland loch, surrounded by snow-clad hills; on the shore a few boats are beached. Signed "J. Docharty. 1868." On Canvas—height, 17½ in.; width, 30½ in. Teacher Collection.

267. Moorland Road, North Uist. A road leading past a group of thatched houses, on which is a donkey with creels, followed by a woman. The sky is overcast. Signed "J. Docharty. 1870." On Canvas—height, 11¼ in.; width, 17¾ in. Smellie Collection.

268. Moorland Road. A moorland road, on which are cattle, leading past the edge of a wood. The sky is dark and threatening. Signed "J. Docharty. 1870." On Canvas — height, 15¼ in.; width, 23½ in. Smellie Collection.

Dolci. Agnese Dolci, died 1686. Italian-Florentine School.

Agnese Dolci was the daughter of a renowned Florentine painter—Carlo Dolci. (See below.) The daughter is chiefly known as a copyist, reproducing for the most part heads of the Saviour and the Virgin, and other scriptural figure subjects, from her father's pictures.

269. Ecce Homo. Head of the Saviour, crowned with thorns, with upturned, patient eyes. Copy from Carlo Dolci. On Copper, oval—height, 11¾ in.; width, 8¾ in. M'Lellan Collection.

Dolci. Carlo Dolci, 1616-1686. Italian-Florentine School.

Dolci was a painter of the late Florentine School, who devoted his talents to figure subjects, principally scriptural; and these he painted with great care and finish, in a spirited and tender but somewhat affected manner.

270. Salome with the Head of John the Baptist. Three-quarter female figure, nearly life size, in a green robe, with jewelled stomacher and wide sleeves of the 17th century, bearing, with averted head, in her hands a charger on which is the head of the Baptist. On Canvas—height, 3 ft. 11 in.; width 3 ft. 1½ in. Purchased through Sir Charles Robinson, 1883.

From the sale of the Stourhead Relics, Hoare Collection. A replica of the picture which has been in the Dresden Collection since 1742.

271. Adoration of the Magi. The Holy Child, supported by Mary and attended by Joseph, is being offered the gifts and adoration of the three wise men, who, richly habited, are in a kneeling attitude; attendants are behind, and overhead cherubs with wreaths; the figures are in a cave, with an opening on the right to the clear blue sky. On Canvas—height, 4 ft. 1½ in.; width, 2 ft. 11¾ in. M'Lellan Collection.

272. Head of a Girl. Bust of a young woman in a blue mantle and red chemisette, with a fawn-coloured head-dress, eyes cast down, and hands crossed over her bosom. On Canvas—height, 19½ in.; width, 15 in. Presented by T. Graham Young as a memorial of his father, James Young, LL.D., F.R.S., of Kelly, 1900.

Domenichino. Domenico Zampieri, 1581-1641. Italian-Bolognese School.

Domenico Zampieri, known as Domenichino, was born at Bologna in 1581, and studied in the School of the Carracci. In the beginning of the seventeenth century he went to Rome, where he soon earned a great reputation, first coming into prominent notice through painting a fresco of the Flagellation of St. Andrew. The most important picture by Domenichino is the "Communion of St. Jerome in the Church at Bethlehem." It was painted about 1614, and is now in the Vatican, opposite the great picture "The Transfiguration," by Raphael. Domenichino was engaged during the later years of his life at Naples, where he was much persecuted by his rivals, and there is reason to suspect that his death was caused by poison, administered by the agents of a confederacy of Neapolitan painters, known as "the Cabal of Naples."

273. St. Jerome in the Desert. The saint, seated under the shadow of a rock, writing on a scroll. Cross in front of him, a cardinal's hat at his feet, and near him the lion; behind, open landscape view, river, sea, and distant mountains. On Panel—height, 17 in.; width, 23 in. M'Lellan Collection.

Donald. John Milne Donald, 1819-1866. Scottish School.

Donald, who was born in Nairn, spent his early days in Hamilton, and in Glasgow he served an apprenticeship to a house painter, under whom he learnt to copy pictures. At the same time he assiduously sketched from nature, and began to exhibit his own work when only eighteen years of age. He spent some time in London in the shop of a picture restorer, and subsequently returned to Glasgow, thenceforward devoting himself exclusively to Scottish landscape. His merits were only being appreciated when he was cut off at an early age; but his art has exercised a powerful and healthy influence on the modern Glasgow school of landscape painters.

274. A Brooding Storm. A Highland loch; inky clouds above, which darken the waters below; in the left foreground a cottage with the figure of an old woman. On Canvas—height, 12 in.; width, 18 in. Teacher Collection.

275. Canal Scene. In the foreground a canal lock, with boats and figures; church in the distance. On Canvas—height, 19½ in.; width, 26½ in. Teacher Collection.

276. Highland Loch Scene. A flat, marshy shore, with kelp-gatherers, horses and carts; beyond, a sea loch, with rugged hills rising from its borders. On Canvas—height, 13½ in.; width, 18½ in. Teacher Collection.

277. Loch Eck. Lower part of the lake, with the river flowing out of it; lofty and rugged hills on each side of the glen bound the horizon; a clump of trees in middle distance with a solitary angler at the stream head; cattle to the left, and near foreground a rude piled jetty, to which a boat is moored. Signed "J. Milne Donald, 1863." On Canvas—height, 23½ in.; width, 15½ in. Bequeathed by W. B. Faulds, 1898.

278. Autumn Leaves. A glade of ancient beeches and other trees separated from an open field by a rustic paling; autumn tints colour the trees; the ground is covered with russet leaves; two women and a terrier in the foreground. Signed "J. Milne Donald, 1864." On Canvas—height, 3 ft.; width, 2 ft. 1 in. Bequeathed by W. B. Faulds, 1898.

279. Landscape with Figures. In the foreground a burn spanned by a bridge over which a woman is passing; to the right a clump of trees; to the left houses and trees and, in the distance, hills. On Canvas—height, 11½ in.; width, 17½ in. Smellie Collection.

280. Moorland Landscape. In the centre a rising ground, on which are two men and, lower down, two donkeys; to the left is a rocky pool; to the right a stretch of moorland, and, in the distance, hills. Signed "J. Milne Donald, '55." On Canvas —height, 15½ in.; width, 23½ in. Smellie Collection.

281. Landscape with Ruined Castle. In the foreground an open space in a forest, in which are several deer; in the middle distance a ruined castle, past which flows a river; beyond are hills. Signed "J M. Donald." On Canvas—height, 2 ft. 7¾ in.; width, 4 ft. 0½ in.
Ex-Bailie Archibald Gray Macdonald Gift, 1903.

Donaldson. Andrew Donaldson, 1790-1846. Scottish School.

Donaldson was born at Comber, near Belfast; but during his infancy he was brought to Glasgow, where in his early years he was employed in a cotton factory. Eventually he devoted himself entirely to art, as a teacher and as a painter. He wrought principally in water-colours, his subjects being rural villages, mills, and picturesque scenery. He ultimately attained a high position among Scottish landscape artists.

282. Old Theatre Royal, Queen Street, Glasgow, after the Fire in January, 1829. The wreck of a classical building with Ionic columns still standing. On Canvas—height, 18 in.; width, 24 in. M'Lellan Collection.

The theatre was designed by David Hamilton.

283. A Scotch Highland Village. A hamlet lying at the foot of a range of hills. In the foreground, a picturesque but half-ruined thatched cottage, outside which two women and a child; a man on a white horse approaches the door, and along the road are other figures. On Canvas—height, 19 in.; width, 24 in. M'Lellan Collection.

Douglas. Sir William Fettes Douglas, *P.*R.S.A., 1822-1891. Scottish School.

This artist was a native of Edinburgh, where he studied principally at the Trustees' Academy. He was elected an Associate of the Royal Scottish Academy in 1851; in 1854 he was made a full Academician, and received from Edinburgh University the honorary degree of LL.D. In 1882 he succeeded to the presidential chair of the Academy on the death of Sir Daniel Macnee. Besides being a conscientious painter, Sir William was an ardent and accomplished antiquarian, and the influence of his bent for such studies is seen in many of his important pictures.

284. Bibliomania. A bookseller's shop, well stored with rare old folios and other books, in which an old gentleman, the bibliomaniac, is conversing with the shopkeeper. On the left are two passers-by examining the books exposed on a stall outside the shop. On Canvas—height, 2 ft. 10 in.; width, 4 ft. 2 in. Painted in 1852. Bequeathed to the National Gallery, London, by Mr. Jacob Bell in 1859. Lent by the National Gallery.

Douw. Gerard Douw, 1613-1675. Dutch School.

Gerard Douw was born at Leyden, the son of a glazier. In 1622 he was apprenticed to an engraver, but after serving for two years he gave up engraving for glass painting, a pursuit which he followed for four years. In 1628 he became a pupil of Rembrandt, and finally adopted painting as his profession. His work bears no trace of the influence of his master, being distinguished for its minute finish and painstaking qualities. In consequence he failed as a portrait painter; but his small pictures of interiors, market scenes, and phases of humble life are unrivalled for their truth to nature and their extraordinary elaboration of detail. He had many pupils and followers, among the most distinguished being Van Mieris, Metsu, and Slingelandt. He died at Leyden in 1675.

286. The Broken Pitcher (Copy). A boy is looking out from a window with a broken earthenware pitcher in his hand, and, by his side, a smiling girl holds a bird. On Panel—height, 10 in.; width, 8½ in. Smellie Collection.

Downie. John P. Downie (living artist). Scottish School.

287. Portrait of John Burns, M.D. Life size; full length; turned slightly to the left, and looking to the front. Signed "John P. Downie, 1898." On Canvas — height, 7 ft. 9 in.; width, 4 ft. 9 in. Presented by subscribers, 1898.

Dr. Burns is a well-known veteran practitioner in Glasgow, and latterly father of the local profession.

Drew. J. P. Drew. English School (19th century).

Drew was a painter of portraits and figure subjects, practising in London during the earlier half of the nineteenth century. He contributed frequently to the Royal Academy Exhibitions between the years 1835 and 1852.

288. A Study. Boy with hands in pockets, carrying an earthenware pitcher over one arm. Signed "J. P. Drew." On Canvas—height, 9¼ in.; width, 6½ in. Euing Collection.

289. A Study. Three-quarters figure of a young girl carrying an earthenware jug. Signed "J. P. Drew, 1850." On Canvas—height, 9¼ in.; width, 6½ in. Euing Collection.

Dughet. Gaspard Dughet (*see* Poussin).

Duncan. Thomas Duncan, R.S.A., A.R.A., 1807-1845. Scottish School.

Duncan was born at Kinclaven, in Perthshire, and began life as an apprentice in a lawyer's office. His bent, however, was powerfully towards an artistic career, and immediately his apprenticeship was over he entered as a student in the Trustees' Academy, Edinburgh, where he made extraordinarily rapid progress in his studies. He was at the age of twenty-three elected one of the original members of the Royal Scottish Academy. In 1836 he exhibited at the Royal Academy, of which body he was elected an Associate in 1843. Just as a career of unusual brilliancy and success was opening up for Duncan, he was cut off, in 1845, at the early age of thirty-eight. His principal pictures are "Prince Charles Edward and the Highlanders entering Edinburgh," "Prince Charles, while concealed in a Cave, waited on by Flora Macdonald," both well known by large engravings, and "The Death of John Brown of Priesthill" (below), which was the last work exhibited in his lifetime. Besides these scenes in Scottish history, he painted portraits with great skill and insight.

291. Martyrdom of John Brown of Priesthill. "She set the bairn on the ground, and tied up his head and straightened his body, and covered him with her plaid, and sat down and wept over him." The Covenanting martyr is stretched on the ground, and beside him the body of his faithful dog; his wife is overcome with horror and grief; the little daughter, terrified, stands behind her mother, and the young child looks on with mingled amazement and fear. These figures are grouped by the side of a rustic

JULES DUPRÉ.—*Point de Dunes.*

cottage, and a band of mounted troopers is seen disappearing over the moor. Signed "T. Duncan, pinxt., 1844." On Canvas—height, 4 ft. 4 in.; width, 6 ft. 10 in. Presented by J. Houldsworth, of Cranstonhill, 1857.

292. Studies for the above Picture, consisting of Drawings:—(*a*) Figure of a Man; (*b*) Head inverted; (*c*) Woman; (*d*) Girl; (*e*) Child; (*f*) Dog; (*g*) Thistle; (*h*) Dockweed. Presented by W. L. Leitch, 1857.

Dupont. François Leonard Dupont, 1756-1824. Flemish School.

Dupont, the son of French parents, was born at Moorzeel, Belgium, in 1756. He studied art at Lille, under Louis Watteau, to whose daughter he was married in 1782. He painted pictures of many descriptions, portraits, miniatures, figure pieces, still life, etc. He was a man also of much mechanical ingenuity, fond of investigations in that direction, and to such pursuits the later years of his life were entirely devoted.

294. The Vintage. A rustic group celebrating with music and rejoicing the ingathering of the grape harvest; buildings to the left, and to the right an open landscape, with sportsmen, etc. On Canvas—height, 2 ft. 0½ in.; width, 2 ft. 7 in. M'Lellan Collection.

Dupré. Jules Dupré, 1811-1889. French School.

This distinguished painter was born at Nantes in 1811. His father was a porcelain manufacturer in the village of Parmain, and his first occupation was the decoration of pottery. Removing to Paris he first exhibited in the Salon in 1831. In the Exhibition of 1867 he was represented by a dozen works, and was awarded a second-class medal. He was considerably influenced by Constable, but delighted in the wilder and more majestic aspects of nature. Stormy skies, tumultuous waters, night charged with darkness and rain were his favourite themes. He died at L'Isle-Adam on 6th October, 1889.

295. Point de Dunes. Sea beating upon a rocky eminence to right; in distance sailing ships; stormy sky. Signed "Jules Dupré." On Canvas—height, 2 ft. 4½ in.; width, 3 ft. Donald Collection.

Dürer. Albrecht Dürer, 1471-1528. German School.

This distinguished patriarch of the German School was a native of Nuremberg, where his father was a goldsmith. He first learned his paternal craft; but that he abandoned for the study of pictorial art, and became the pupil of a painter of ability in Nuremberg, Michel Wolgemut. He applied himself equally to the study of painting and engraving, the latter being in his day an entirely new art; and he distinguished himself by extraordinary precision and firmness of stroke, great power of expression, and high moral purpose. He engraved a large number of plates, etched a few, and designed many important woodcuts. His works are esteemed very precious, and much sought after by collectors.

296. Head of the Saviour during his Passion. Head, life size, with long waving locks and peaked beard. Full face, with the pallor of death and tears of agony on the cheeks. Signed with Dürer's monogram, "A.D., Inve, A°. 1514," but this is a forgery, as the picture is a copy only. On Panel, with painted border—height, 17½ in.; width, 13½ in. M'Lellan Collection.

Dusart. Cornelis Dusart, 1660-1704. Dutch School.

Dusart was a native of Haarlem, and a pupil of A. Van Ostade, whose manner he imitated so closely that it is sometimes difficult to distinguish his productions from the works of his great master. His imitation of Ostade extended to choice of subjects; but he fails to convey the impression of distinct and varied individuality in his groups, and to display the subtlety of colouring which so eminently characterise his model and teacher. Dusart was a great lover and collector of prints.

297. The Musicians. Seated at a damask-covered table, a man plays on the violin to the vigorous accompaniment of a woman on the flute. On Copper—height, 8 in.; width, 6 in. Euing Collection.

Dyck. Anthony Van Dyck (*see* Vandyck).

Elias. Nicolas Elias Pickenoy, about 1590-1650. Dutch School.

Pickenoy, known as "Elias," was born in Amsterdam about 1590. He was a talented portrait painter, and is said to have been the teacher of Van der Helst. Twelve examples of his art are in the Rijks Museum, Amsterdam.

298. Portrait of a Lady. Half-length, life-size figure, with lace head-dress, broad white ruff, and a black embroidered dress. On Panel—height, 2 ft. 3½ in.; width, 1 ft. 9 in. Graham-Gilbert Collection.

Ellis. Edwin Ellis, R.B.A., 1841-1895. English School.

Ellis was born at Nottingham, where he was employed in his early years in a lace factory. He was entirely a self-taught artist, and devoted himself to the painting of the sea, the varying aspects of which he depicted with considerable power. He painted with extraordinary rapidity and sureness of touch, but his somewhat erratic habits barred him from ever attaining the eminence to which his ability entitled him to aspire.

299. On the South Coast of England. The characteristic chalk cliffs of the south-east of England, from which the name Albion is derived. In the foreground are a number of women gathering shell-fish. Signed "E. Ellis." On Canvas—height, 17½ in.; width, 32½ in. Teacher Collection.

Es. Jacob van Es, 1606-1665-6. Flemish School.

Jacob Van Es or Essen, a celebrated painter of still life, was born at Antwerp. He was remarkably successful in reproducing fish, and his two best pictures are "Fish Markets," with figures by Jordæns, in the Vienna Gallery. He died at Antwerp in 1665 or 1666.

300. Game and Fruit Piece. Pheasants, partridges, finches, etc., lying on a table, on which are also a basket and dishes containing various fruits. On Panel—height, 2 ft. 5 in.; width, 3 ft. 5 in. Euing Collection.

Esselens. Jacob Esselens, 17th century. Dutch School.

Very little is known of the circumstances of this excellent artist, except that he is said to have been a pupil of Rembrandt, and that he practised in Amsterdam about the middle of the 17th century. He devoted himself principally to the representation of hunting and hawking scenes, and his works show a clear tone and a vigorous touch, but they scarcely bear any trace of the influence of his great master.

301. The Rendezvous of the Hunting Party. In the foreground of a wide landscape a group of sportsmen, with a lady who has descended from a three-horsed carriage, are assembled. There are also several hounds, and a man on horseback. Signed, on the prostrate trunk of a tree, "J. Esselens." On Panel—height, 1 ft. 11½ in.; width, 2 ft. 8½ in. M'Lellan Collection.

Etty. William Etty, R.A., 1787-1849. English School.

Etty, the son of a miller in York, began his career as a printer's apprentice. He was possessed of an eager desire to be a painter, and in his twentieth year he was enabled to enter on the study of art under Mr. (afterwards Sir) Thomas Lawrence. He studied and worked assiduously, but many years elapsed before he established his claim to public recognition. When he was thirty-five years of age he visited the principal Italian cities, where, but especially in Venice, he obtained powerful inspiration from the study of the works of the great colourists. In his after years he painted a number of important gallery pictures, remarkable for great intensity of feeling and brilliance of colour. Five of his large and most important pictures were, at intervals, bought by the Royal Scottish Academy, and are now in the National Gallery in Edinburgh.

303. The Bathers: A Sketch. Two female figures—one stepping into the water, the other reclining on coloured draperies with an arm around her companion. On Panel—height, 6¼ in.; width, 5¼ in. Euing Collection.

304. The Three Graces. Sketch of three female figures, grouped, erect, partly draped, and having a garland of flowers entwined around them. On Panel—height, 7 in.; width, 5 in. Euing Collection.

305. Christ appearing to Mary Magdalene after His Resurrection. In the background are seen two angels at the mouth of the sepulchre; in the foreground is a Roman soldier asleep. On Millboard—height, 14½ in.; width, 24¾ in. Vernon Collection of the National Gallery, London. Lent by the National Gallery.

Engraved by S. Sangster. Exhibited at the British Institution in 1834.

Faed. John Faed, R.S.A., 1820-1902. Scottish School.

Faed was born at Barlay Mill, near Gatehouse-on-Fleet, Kirkcudbrightshire. While still a child, his drawings attracted the attention of Viscount Kenmure, himself an artist of no mean capacity, and his Lordship was so impressed by the boy's ability that he made him a present of his own painting materials. When Faed was only twelve years of age, he travelled throughout the towns and villages of Galloway painting miniatures of all the prominent people of the district. When twenty years of age he removed to Edinburgh, where he took lessons, and where he rapidly acquired a reputation as a miniature painter. By degrees he turned his attention to painting in oil, and the excellence of his contributions to the Royal Scottish Academy secured his election as an Associate of that body in 1847, and full membership in 1851. In 1862 Faed removed to London, and for many years was a regular exhibitor in the Royal Academy. In 1880 he retired to Gatehouse, where he remained until his death, which took place on the 22nd October, 1902.

307. Trysting Place—Landscape with Cattle and Sheep. In the foreground a stile, with girl, bare-legged and in a short-gown and petticoat, water pitcher at her feet, talking to her lover. Signed "J. Faed." On Canvas—height, 15 in.; width, 24 in. Teacher Collection.

308. Death of Burd Ellen.

"Curst be the heart that thought the thought,
And curst the hand that fired the shot,
When in my arms Burd Helen dropt
And died to succour me!

O think na ye my heart was sair
When my love dropt down and spak' nae mair,
There did she swoon wi' meikle care,
On fair Kirkconnel Lea."

—Ballad of *Fair Helen of Kirkconnel.*

Near a huge cleft tree a young woman in white, with red hat and white feather, lies on the ground, her head supported by a cavalier dressed in a slashed blue and red doublet and cloak. To the left is a stream spanned by a bridge, over which a man is hurrying; in the distance, a castle. Signed "Jno. Faed." On Canvas—height, 11½ in.; width, 8½ in. Smellie Collection.

Faed. Thomas Faed, R.A., 1826-1900. Scottish School.

Thomas Faed, the son of an engineer and millwright, was born at Barlay Mill, near Gatehouse-on-Fleet, Kirkcudbrightshire. He commenced the study of art at a very early age under the direction of his elder brother John, an artist, who had acquired some reputation in Edinburgh. In 1849, Thomas was, when only twenty-three years of age, elected an Associate of the Royal Scottish Academy, and in 1852 he removed to London, where he exhibited regularly at the Royal Academy, and where he remained until his death. His work was almost entirely confined to the portrayal of the pathetic and sentimental sides of Scottish domestic life, which he interpreted with much feeling and truth, and with a fine sense of colour. His last picture, "The Rustic Bathers," was exhibited at the Royal Academy in 1893. He was elected an A.R.A. in 1859, and a full Academician in 1864.

310. Violets and Primroses. A London flower-girl, with basket of spring flowers. Signed "Thomas Faed, 1874." On Canvas—height, 31 in.; width, 21½ in. Teacher Collection.

311. Venus and Cupid. Signed "T. F." On Canvas—height, 17½ in.; width, 25½ in. Teacher Collection.

312. Spanish Bandits in a Cave. The bandits dividing spoil by lamplight within a cave. On Canvas—height, 9 in.; width, 12 in. Teacher Collection.

[There is no good reason for believing that No. 312 is the work of Thomas Faed.]

Falens. C. Van Falens or Valens, 1683-1733. Flemish School.

Falens was a native of Antwerp, and a painter of hunting scenes, horses, etc., in close imitation of the subjects and manner of Wouwerman.

318. The Departure. Several cavaliers are having their horses led out from a stable, and mounting for a journey. One horse is exceedingly restive, and kicking, greatly alarms a woman with a child in her arms. Various other figures are dispersed about, the action taking place at the side of a garden wall surmounted with a statuary figure and a vase. Landscape with trees and a large house in the distance. On Canvas—height, 19 in.; width, 24 in. Graham-Gilbert Collection.

Fanner. Henry G. Fanner. English School.

319. Portrait of a Child. Signed "H. G. Fanner." Pastel—height, 22½ in.; width, 17 in. Teacher Collection.

Farquharson. David Farquharson, A.R.A. (living artist). Scottish School.

320. View of Arran from the Ayrshire Coast. Foreground, the low, sandy shore of Ayrshire, with sea-weed gatherers, horses and carts; Arran in the distance; steamers and small craft in the channel. Signed "David Farquharson." On Canvas—height, 2 ft. 8 in.; width, 5 ft. Teacher Collection.

321. On the Achray. The River Achray flowing between wooded banks; cattle in the stream and others approaching. In the distance, woods with hills rising behind. Signed "D. Farquharson, '84." On Canvas—height, 11½ in.; width, 19½ in. Smellie Collection.

Ferguson. William Gouw Ferguson; died about 1695. Scottish School.

Very little is known of this artist. He is said to have received his early training in Scotland, after which he went abroad, residing for the most part in Italy. He painted chiefly dead game and still life subjects, and occasionally landscape. He is supposed to have died in London about 1695. A picture by him is in the National Gallery, Edinburgh, and another in the Berlin Gallery.

324. Still Life. Partridge, thrush, goldfinch, fowler's net, etc., and table top with cover. Signed "W. G. Ferguson f." On Canvas—height, 23¼ in.; width, 19 in. Purchased, 1900.

325. Still Life. Pigeon, kingfisher, two finches, fowler's net, etc., and table top with fringed cover. On Canvas—height, 23¼ in.; width, 19 in. Purchased, 1900.

Filosa. G. B. Filosa.

327. The Love Letter. An interior in which is a fancifully dressed female sitting at a rich pier table, with a pen in her hand and paper before her. Signed "G. B. Filosa." Water-colour—height, 26½ in.; width, 19½ in. Teacher Collection.

Fleming. John Fleming, 19th Century. Scottish School.

Fleming was a local artist, who lived in Greenock in the early part of last century. He is best known from the series of views he painted for Swan's *Lakes of Scotland*, published in 1834.

328. View of Greenock. The town of Greenock, with the harbour, Firth of Clyde, and the Argyllshire hills, seen from the rising ground of the Whinhill Park; in the foreground cows being

SCHOOL OF FOPPA.—*The Adoration of the Kings.*

milked, and woman and children. Signed "J. Fleming, 1827." On Canvas—height, 2 ft. 10 in.; width, 4 ft. 2 in. Euing Collection.

Floris. Frans Floris, 1517-1570. Flemish School.

The family name of this artist was De Vriendt, and he was the son of a gem engraver in Antwerp. He studied painting under the direction of Lombard at Liege, and, having visited Italy, he settled in his native town, Antwerp, where he attained a high reputation, and was held in esteem by the Prince of Orange and other Flemish nobles. He painted figure subjects, mostly religious and mythological.

329. Saints Catherine and Margaret. Figures seated together, the arm of Margaret around the neck of Catherine. In the left hand of Catherine the palm frond, and Margaret bears in her right the sword. A cherub descends over them with a floral wreath. Background, trees. On Copper, circular top—height, $10\frac{3}{4}$ in.; width, 7 in. M'Lellan Collection.

"Not by him, but by some good master" (Waagen's *Art Treasures*, vol. iv., p. 459).

Foppa. Vincenzo Foppa, ...-about 1515. Italian-Lombard School.

Foppa was born probably in the first quarter of the 15th century at Brescia. He spent many years in Milan, where he painted numerous frescoes, which have now almost entirely disappeared, and, indeed, his authentic works are rare. He may be regarded as the parent of the Lombard School.

330. Altar Piece.—The Adoration of the Kings. (School of Foppa.) The Virgin with the infant Saviour (who is holding a golden casket) on her knee; behind is St. Joseph. To right a king, with his crown on the ground, kneeling, adoring the Saviour. Behind are two crowned figures bearing costly gifts. In the background, architectural ruins; to the right, in the distance, a procession, ruins, and landscape, terminating in hills. On Panel—height, 5 ft. $8\frac{1}{2}$ in.; width, 2 ft. 10 in. Graham-Gilbert Collection.

Fragonard. Jean Honoré Fragonard, 1732-1806. French School.

Fragonard was a native of Grasse, but while a youth his family came to Paris, where he was instructed first by Chardin, and after making brilliant and rapid progress, he was received into the studio of Boucher. He gained the prize of Rome in 1752, and in that city he studied in close alliance with Hubert Robert. Before the rise of David and the classical school, the art of Fragonard enjoyed enormous popularity. He was an indefatigable worker, and he produced countless pictures and drawings of all kinds, portraits, domestic scenes, landscapes, pastels, miniatures, and etchings.

332. Fête Champetre. Sketch of a party of ladies and gallants landing from a barge, and variously disporting themselves in a landscape garden. On Canvas—height, 10 in.; width, 12½ in. M'Lellan Collection.

333. An Allegory. Nude female riding on a goat, supported by a satyr behind. To right, amorini disport themselves, and behind them a satyr with a cup in his hands; to left, a reclining female holds aloft and beats a tambourine, while at her side is an amorino overturning a jar. On Canvas—height, 2 ft. 0½ in.; width, 2 ft. 11½ in. M'Lellan Collection.

Formerly attributed to Boucher.

Francia. *See* Raibolini.

Francken. Frans Francken or Franck, 1542-1616. Flemish School.

Frans Francken the elder was the son of Nicholas Francken, a painter who lived in Herenthals, where Frans was born about 1542. A good deal of confusion has arisen as to the biography of Francken, from the fact that his own son Frans, and many other relatives bearing the same patronymic, were also artists. He became a burgess and member of St. Luke's Guild of Antwerp in 1567, and his subsequent career is identified with that town. The elder Francken was an influential artist, with a large following, and many members of his family attained distinction. He painted historical as well as religious pictures. A "Procession to Calvary" (the subject noted below), signed and dated 1597, is in the Dresden Gallery.

334. The Procession to Calvary. A multitude of figures, Roman soldiers, governor and attendants, Jewish people and rabble, accompany the Saviour, who bears His cross towards Mount Calvary, on which two crosses are seen already erected; the Saviour is borne down under His burden, and St. Veronica presents to Him a napkin to wipe the sweat from His face; at the side stand the two Marys, and in front a malefactor is being dragged with great violence; Jerusalem is in the distance on the left. On Panel—height, 2 ft. 4½ in.; width, 3 ft. 4 in. M'Lellan Collection.

Fraser. Alexander Fraser, R.S.A., 1828-1899. Scottish School.

Alexander Fraser, one of the most eminent of recent Scottish landscape painters, was born at Woodcockdale, near Linlithgow. His father was an amateur artist of some ability, and from him Fraser got his first instruction in art. On leaving school he was sent to Edinburgh, where he studied in the School of Design, and at the same time industriously copied from the pictures in the Scottish National Gallery. In Edinburgh

he became an intimate friend of Mr. (subsequently Sir) William Fettes Douglas, in whose company he began sketching from nature. His first exhibited work at the Royal Scottish Academy was "A Gipsy Girl in Prison," but he soon gave up figure painting, and turned his attention entirely to landscape. His best works, which were for the most part painted in the open air, are scenes in Surrey and Cadzow Forest, and are distinguished for their purity, richness, and vigour of colour, and their fidelity to nature. He was elected an A.R.S.A. in 1858, and four years afterwards R.S.A.

336. View in Cadzow Forest. An autumn scene. Woodcutters and sportsmen, with dogs, in the foreground. Clyde valley in the distance. Signed "A. Fraser, R.S.A." On Canvas —height, 3 ft. 1 in.; width, 4 ft. 2 in. Teacher Collection.

337. Cadzow Forest. An autumn scene. A waggon loaded with heavy oak logs; figures and horses in the foreground; Clyde valley bounded by hills; summit of Ben Lomond in the distance. Signed "A. Fraser." On Canvas — height, 3 ft. 1½ in.; width, 4 ft. 1½ in. Teacher Collection.

338. Cadzow Forest in Springtime. Ancient Caledonian oak in the centre; bark peelers and woodcutters to the left. Signed "A. Fraser." On Canvas — height, 26½ in.; width, 21½ in. Teacher Collection.

339. Woodcutters in Cadzow Forest. An open glade, with several ancient oak trees in foreground. Signed "A. Fraser." On Panel—height, 10½ in.; width, 13½ in. Teacher Collection.

340. A Forest Bit—Autumn. A Cadzow Forest Scene. Men, with horses, removing logs. Signed "A. Fraser." On Canvas—height, 9½ in.; width, 13½ in. Teacher Collection.

341. Dunderaw Castle, Loch Fyne. Shingly beach, with boat, etc., in the foreground; beyond, a sea loch; castle in the distance. Signed "A. Fraser." On Canvas—height, 16½ in.; width, 25½ in. Teacher Collection.

342. Castle Campbell—Springtime. A knoll, with picturesque ruins of ancient castle seen through trees; in the foreground, woman and child, with sheep. Signed "A. Fraser, R.S.A." On Canvas—height, 17½ in.; width, 23½ in. Teacher Collection.

343. Springtime, Dundarroch, Brig o' Turk. Highland cottages, with wood gatherers, sheep, shepherd, and dogs; background, rugged peaks. Inscribed "May—A. Fraser." On Canvas—height, 17½ in.; width, 25½ in. Teacher Collection.

344. The Waterfall. A waterfall, thickly overhung with trees; a woman is bathing her face in a pool below; large boulders encumber the bed of the stream. Signed "A. Fraser." On Canvas—height, 3 ft.; width, 2 ft. 3½ in. Teacher Collection.

345. A Highland Burn. On Canvas—height, 9 in.; width, 14 in. Teacher Collection.

346. On Loch Fyne. In the foreground a fisher's hut, with trees; behind, boat drawn up by the side of a loch. Signed "A. Fraser." On Panel—height, 10½ in.; width, 22½ in. Teacher Collection.

347. North Berwick—Sunshine. Sandy shore, with large boulders; some cattle are cooling themselves in the water; beyond, the sea, with fishing boats and distant view of the Bass Rock. Signed "A. Fraser." On Canvas—height, 9½ in.; width, 13½ in. Teacher Collection.

348. Bass Rock from Canty Bay. On Canvas—height, 2 ft. 1½ in.; width, 3 ft. Teacher Collection.

349. East Coast Scene. Sea wall and narrow entrance to an east coast fishing harbour; cottages on the rocks, and group of fisher women on the pier. Signed "A Fraser." On Canvas—height, 2 ft. 5½ in.; width, 3 ft. 7½ in. Teacher Collection.

350. Landscape. Cattle and trees in the foreground; well wooded valley and, in the distance, a castle. On Millboard—height, 8 in.; width, 10½ in. Teacher Collection.

351. A Country Road. Red-tiled cottage among trees, by a country road, along which a flock of sheep is approaching. Signed "A. Fraser." Water-colour—height, 10½ in.; width, 14½ in. Teacher Collection.

352. A Highland Flitting. On the banks of a river a cluster of thatched houses, from which crofters are removing their household effects. Behind is a wood and, to the left, more thatched houses. Signed "A. Fraser." On Canvas—height, 2 ft. 9 in.; width, 3 ft. 6½ in. Smellie Collection.

Frere. Pierre Edouard Frere, 1819-1886. French School.

Frere was born in Paris on 10th January, 1819. He was a pupil of Delaroche, and first exhibited at the Salon in 1843. His works consist for the most part of cottage interiors with figures. He frequently exhibited in London, both at the French Gallery and the Royal Academy. He died at Écouen on 23rd May, 1886.

353. Mother and Children. Interior with a mother and two children: Signed "Edouard Frere." On Panel—height, 18 in.; width, 14½ in. Donald Collection.

Frost. George Frost, 1744-1821. English School.

George Frost was the son of a builder at Barrow, in Suffolk, in which business he was first trained. He afterwards became connected with a coaching business, but throughout his life was an ardent amateur of art and an imitator of Gainsborough.

356. Courtship—A Sketch. A young man, with Spanish hat and feather and cloak, making love to a maiden in a white robe; background, trees. On Panel—height, 9½ in.; width, 7¼ in. Euing Collection.

Gabrielli. G. Gabrielli. Modern Roman School.

357. View of the Forum Romanum in Rome. In the foreground are seen, on the right, the ruined columns of the Temple of Vespasian, surmounted by entablature, with inscription, SENATUS POPULUSQUE ROMANUS INCENDIO CONSUMPTUM RESTITUIT. Beyond are three columns of the ancient temple of Castor and Pollux. To the left, in the foreground, is the arch of Septimius Severus, and in the background, among modern churches, etc., are seen the Arch of Titus, part of the Colosseum, and the Alban hills. Signed "G. Gabrielli, 1824." On Canvas—height, 2 ft. 2½ in.; width, 3 ft. 2½ in. Bequeathed by Mrs. Douglas, of Orbiston, 1862.

Gael. Barent Gael, 1650-1703. Dutch School.

Gael or Gall was a pupil of P. Wouwerman at Haarlem, in the latter half of the seventeenth century. His pictures principally deal with landscapes, village life, and other rural subjects.

358. A Rustic Group assembled in front of a cottage looking on at the performance of a female dancing. Signed on box, on which a man is seated, "B. Gael." On Panel—height, 9 in.; width, 7 in. M'Lellan Collection.

Gainsborough. Thomas Gainsborough, R.A., 1727-1788. English School.

Thomas Gainsborough, the great rival and contemporary of Sir Joshua Reynolds, was the son of a crape maker, born at Sudbury, Suffolk, 1727. He began early to draw and paint, and came to London about 1741, where he received some instructions from Gravelot, the engraver, and F. Hayman. He returned to Sudbury about 1745, and married Margaret Burr, settled at Ipswich, removed to Bath 1760, and finally migrated to

London in 1774, living in the west wing of Schomberg House, Pall Mall. He was one of the original members of the Royal Academy, 1768, and died in London, 2nd August, 1788. Gainsborough is deservedly reputed one of the first and greatest of the artists of England. His powers as a painter were more varied than those of Sir Joshua. As a landscape artist he is the precursor of the modern naturalists, and his portraits, of ladies especially, possess an unapproachable daintiness and grace. One of his most famous works, the Hon. Mrs. Graham, is in the National Gallery, Edinburgh.

359. Donkeys in a Storm (Sketch). Under a thunderous sky three donkeys stand huddled together in the shelter of several trees. In mid-distance a man on a rearing horse followed by another running on foot. On Canvas—height, 15 in.; width, 13¼ in. M'Lellan Collection.

Gale. William Gale (living artist). English School.

360. Dance of Nymphs. In a forest glade a number of partially clad females dancing. Signed "W. Gale, 1855." On Canvas—height, 1 ft. 9 in.; width, 3 ft.
Ex-Bailie Archibald Gray Macdonald Gift, 1903.

Gambara. Lattanzio Gambara, 1541 ?-1574. Lombard School.

Gambara was the son of a tailor at Brescia, who, under the pressure of want, was driven to Cremona, where the lad worked at his father's calling. The young Gambara, however, showed a resolute determination to cultivate art, to the neglect of his less dignified calling; and his sketches drew to him the notice of an eminent Cremonese painter, Antonio Campi, by whom he was trained for several years. He came greatly to excel in drawing the human figure, and especially distinguished himself in broad treatment of fresco work; but his career was cut short by premature death, at the age of 33.

361. Head of a Female. Life-size head and shoulders; head thrown back and eyes gazing upwards; shoulders wrapped in green tinted scarf, fastened by a brooch. *Tempera*, on Canvas—height, 2 ft. 1¼ in.; width, 2 ft. 1¼ in. Presented by Charles Heath Wilson, 1870.

Garofalo. *See* Tisi.

Garrido. Leandro R. Garrido (living artist). Spanish School.

362. The Lady with the Gloves. Half-length figure of a lady turned to left, looking to front, in brown dress and hat, fastening glove on her right hand. Signed "L. R. Garrido." On Canvas—height, 3 ft. 0½ in.; width, 2 ft. 5 in. Purchased, 1904.

Gauld. David Gauld (living artist). Scottish School.

363. CONTENTMENT. Five calves in a field, three lying down; an overturned bucket near. On Canvas — height, 3 ft. 6 in.; width, 5 ft. Signed "D. Gauld." Purchased, 1903.

Gianpietrino. Giovanni Pedrini, Early 16th Century. Italian-Lombard School.

GIANPIETRINO is one of the many eminent artists whose name and reputation have been rescued from oblivion by Sig. Morelli. He was a pupil of and greatly influenced by Leonardo da Vinci, and under various names his works are dispersed in several collections, but his most important productions remain in Milan and its neighbourhood.

364. HOLY FAMILY. The Virgin, seated with the Holy Child, nude, on her knee; St. John, a little boy in goatskin robe, offers Him a bird; St. Joseph is in the background; a pillar behind the head of the Virgin; to the left, on the ledge of a balcony, a basket with a white cloth; to the right, a scroll, with the legend ECCE A. On Panel—height, 2 ft. 1 in.; width, 1 ft. 7½ in. M'Lellan Collection.

This picture, which has also been assigned to Luini, has the seal of the Academy of Milan and other seals on the back of the panel.

Gilbert. Arthur Gilbert (born Williams). English School.

This artist was the son of Edward Williams, a well-known landscape painter, who died in 1865. Mr. Williams left six sons, all of whom followed the profession of their father, and, to preserve their artistic individuality, Arthur and two of his brothers chose separate surnames. Mr. Arthur Gilbert contributed to the Exhibitions of the Royal Academy steadily from 1842 till 1894.

365. LANDSCAPE. An expanse of level, well-wooded country, with a meandering sluggish river to the left. Its reedy banks, with cattle and trees, form the foreground. Signed "A.G., 1850." On Canvas—height, 9 in.; width, 15 in. Euing Collection.

366. LANDSCAPE. Companion to above. In a creek of the river a boat with two figures; cattle and trees in mid-distance, and to the left an expanse of flat country. Signed "A.G., 1850." On Canvas—height, 9 in.; width, 15 in. Euing Collection.

Gilfillan. John A. Gilfillan, 19th Century. Scottish School.

GILFILLAN in his early life was a lieutenant in the Royal Navy. Afterwards he devoted himself to art, and from 1830 to 1840 he held the appointment of teacher of drawing in the Andersonian University, Glasgow. Ultimately he emigrated to New Zealand to follow farming; but, meeting there a severe domestic misfortune, he went to Melbourne, in which town he obtained an appointment in the Post Office.

368. Robinson Crusoe landing Stores from the Wreck. Shores of a mountainous tropical island; on a raft, Crusoe is bringing to shore various boxes and stores, with a dog, from the wreck, which lies stranded near by. On Canvas—height, 3 ft. 3 in.; width 4 ft. 1 in. Euing Collection.

369. Partick Castle.—The ruins of Partick Castle. To the right are some thatched houses, in front of which a woman is hanging out linen to dry. In the right foreground a lady and gentleman are seated upon the ground. Water-colour—height, 10 in.; width, 12 in. Smellie Collection.

Partick Castle, otherwise known as the Bishop's Castle, was situated on the western bank of the River Kelvin, near its junction with the Clyde. It was long supposed to have been built by one of the early Bishops of the See of Glasgow for a country residence, but documents recently discovered have established the fact that the building was erected in 1611 by George Hutcheson, of Lambhill, one of the founders of Hutchesons' Hospital, Glasgow. It has now entirely disappeared, and the site is occupied by an engineering work.

Giorgione. Giorgio Barbarelli, about 1477-1510. Italian Venetian School.

Giorgio Barbarelli, called Giorgione—the great George—was a contemporary and fellow-pupil of Titian in the School of Giovanni Bellini in Venice; but while the one died young, the other lived to an extreme old age. For some time these two great artists worked together, and the influence of Giorgione's noble spirit was very marked in the early work of Titian. During his brief life Giorgione was a fertile worker, producing religious pieces, portraits, ideal groups, and landscapes, but much of his work has perished; a great deal is falsely attributed to him, and well-authenticated pictures of the master are very rare and highly prized. Giorgione was a man of lofty, serene, and poetical imagination. He first imbued art with the spirit of modern life, and he exercised a powerful influence, not only on his contemporaries, but on the whole current of artistic development.

370. The Adulteress brought before Christ. Composition of eight figures, in which the woman, in rich garments, is being dragged by her eager accusers before the Saviour, who is in the act of interposing, and with His hand moving one of the men aside and releasing the woman from his grasp; on the wall behind the Saviour is a medallion head, and to the right there is a glimpse of a pastoral landscape. On Canvas—height, 4 ft. 6 in.; width, 5 ft. 11 in. M'Lellan Collection.

In the Accademia Carrara at Bergamo there is a version of this picture, with important variations, ascribed to Cariani. The Bergamo picture is somewhat longer than that in Glasgow, the female figure comes fully into the field, and in the front of the adulteress there is a male figure fantastically attired in red cap, dark green jacket, and striped red and black hose. The dress of the female is also different, the scarlet bands seen in the Glasgow picture being absent, and throughout the picture is wanting in the marvellous glowing brilliance of colour which characterises the Glasgow work.

GIORGIONE.—THE ADULTERESS BEFORE CHRIST.

Of this picture Dr. Waagen says:—

"Judging from the highly original conception of the characters, and from the feeling and depth of colour, I am inclined to consider this picture a fine work of the middle period of Giorgione. It especially agrees with the 'Holy Family' in the Louvre. A man in Venetian costume, and seen in profile, is conducting the woman before Christ. She, with her right arm upon her breast, repents her crime, and beseeches pardon; Christ seated, and addressed by an old man, is stretching His right hand towards her; on the right is a warrior, seen behind, speaking to the high priest in lively action; behind the woman are two other men in conversation: on the right of the background is architecture; on the left a fine landscape; the head of the woman as well as that of the man leading her is very spirited; the yellow robe has an empty look from restoration."

Sir Charles Robinson in his report writes thus:—

"Unquestionably, first on the list comes the beautiful picture by Giorgione, 'The Woman taken in Adultery.' When it is considered what an important place is occupied in art by the great Venetian master, and how extremely rare are his authentic works, it is not easy to overrate the importance of this picture. Dr. Waagen, some years ago, called attention to it in his well-known work. This picture was then ascribed to the less eminent Venetian painter, Bonifazio, and Dr. Waagen was the first to signalise it as a fine work of the middle period of Giorgione. In this opinion I entirely concur, and of its period in the master's career (probably about 1500) I cannot call to mind any other picture of greater note. I am happy to add that Dr. Waagen's qualification to the effect 'that portions of the picture have an empty look from restoration,' is, I think, not borne out by the facts. Fortunately it is in an excellent state of preservation, and I have no doubt that, when the surface dirt by which it is now obscured is removed, and the varnish refreshed, these drawbacks will be no longer apparent."

Dr. Richter is of opinion that this picture is the work of Domenico Campagnola, but, regarding this opinion, Dr. Bode remarks that the work, which he characterises as a marvellous production of Giorgione, has no affinity with the genuine work of Campagnola, as exemplified in his great signed altar-piece in the Prague Museum.

In his work on Giorgione (*Great Masters in Painting and Sculpture*) Mr. Herbert Cook says:—

"Finally, in the category of sacred art come two well-known pictures, both in public galleries, and both accredited to Giorgione. The first is the 'Christ and the Adulteress' of the Glasgow Gallery, the second the 'Madonna and Saints' of the Louvre. Many diverse opinions are held about the Glasgow picture; some ascribe it to Cariani, others to Campagnola. It is asserted by some that the same hand painted the Kingston Lacy 'Judgment of Solomon,' but that is not the hand of Giorgione, and finally, to come to the view which I believe is the correct one, Dr. Bode and Sir Walter Armstrong both believe that Giorgione is the painter. . . . . But those who accept the 'Judith' at St. Petersburg, the Louvre 'Concert,' the ~~Beaumont~~ 'Adoration of the Shepherds' (to name only three examples where the drawing is strange), cannot consistently object to admit the Glasgow 'Christ and the Adulteress' into the fold. Nay, if gorgeousness of colour, splendour of glow, mastery of chiaroscuro, and brilliancy of technique are qualities which go to make up great painting, then the Glasgow picture must take high rank, even in a school where such qualities found their grandest expression."

Glauber. Jan Glauber, 1656-1703. Dutch School.

GLAUBER, a native of Utrecht, first studied landscape painting under his elder brother, with whom he visited Rome, and was received into the Academy of German and Flemish Painters, under the name of Myrtill. Ultimately he settled in Amsterdam, where he worked much in conjunction with Gerard de Lairesse, who inserted figures in the landscapes of Glauber. Examples of his works are in the principal German galleries.

372. THE SNAKE IN THE GRASS. A woody landscape, bounded in the distance by lofty mountains; in the foreground, various groups of females in classical costume; one woman, to her own great alarm and that of others, being bitten on the heel by a small snake. Figures by Lairesse. On Canvas—height, 15½ in.; width, 21 in. Graham-Gilbert Collection.

Glover. Edmund Glover, 1816-1860. English School.

Glover was known more in his connection with the stage and theatre management than as an artist. He was son of Mrs. Glover, well known in London theatrical circles in the early part of the 19th century, and was himself a successful actor and scenic artist in Edinburgh and Glasgow. He was for several years the lessee and director of the Theatre-Royal, Glasgow, and of other theatres.

373. Village of Newhaven, near Edinburgh. In the foreground, fisher folk in their picturesque costume; fishing boats drawn up on the shore, a few are sailing in the offing; and in the distance, the masts of the shipping at Leith. Signed "E. Glover." On Canvas — height, 1 ft. 7½ in.; width, 2 ft. 5½ in. Euing Collection.

Goes. Hugo van der Goes, about 1435-1482. Netherlandish School.

This great artist is supposed to have been a native of Ghent, in which city, at least, most of his active life was spent. He was probably a pupil of Roger van der Weyden, who also trained Memling and other great painters of the 15th century. His only picture authenticated by a signature is the great altar-piece in the Hospital of Santa Maria Nuova at Florence; but for technique, brilliance of colour, and masculine vigour of portraiture, no work of his exists equal to that which it is the good fortune of this gallery to possess, and it therefore remains very doubtful whether he was the author of this example provisionally attributed to him.

375. St. Victor with a Donor. An ecclesiastic, in a rich cape of crimson velvet and gold brocade, kneels with clasped hands under the mantle of St. Victor. The saint wears armour, a *justaucorps* of blue velvet sprinkled with small trefoils, a scarlet baldrick and kilt, a dark crimson-purple cloak trimmed with brown fur, and white leather gloves. He also wears a laurel wreath, with a ruby set in pearls, over his brow. In his right hand he holds a lance and shield; his left rests on the donor's shoulder. The shield is *gules* an escarbuncle *or*, and the same blazon appears on the forked pennon of the lance. Rich landscape background of undulating meadows, trees embosoming a castle to right, all bounded by hills. On Panel—height, 1 ft. 10 in.; width, 1 ft. 6¼ in. M'Lellan Collection.

This picture was formerly attributed to Jan Gossaert (Mabuse), and its present attribution was first suggested by Mr. (now Sir) Walter Armstrong while the work was in the Exhibition of Early Netherlandish Masters in the Burlington Fine Arts Club in London in 1892. The suggested authorship has not met with universal acceptance. Herrn Schone and Bode and M. Emile Wauters declare it to be a Van Eyck, while W. Von Seidlitz, who, at first, coincided in the Van Eyck attribution, by further study and comparison, recognises in the work closer relationship to Memling than to any other of the suggested names. Others, while still declining to admit the validity of the Van der Goes

ascription, point out that it belongs to a later and more developed period of art than the works of Van Eyck, and, looking on it as one of the most masterly accomplishments of the 15th century, would prefer to leave it, in the meantime, as the "Master of the St. Victor," or the "Master of Glasgow." In a series of articles on "La Peinture Français à la fin du XVe Siecle" (*Gazette des Beaux Arts*, 1901-1902), M. Camille Benoit gives reasons for his conclusion that the work is by a French painter of the close of 15th century not yet known by name, but whom he distinguishes as the Maître des Portraits de 1488. Following upon that theory and working from the heraldic insignia in the picture, M. René de Vanloger arrives at the opinion that the donor represented was a member of the Cleves family —"without doubt," he says, "John II., Duke of Cleves, 1457-1521, cousin of Louis XII. of France." Subsequently the picture was lent to the Exhibition of Ancient Flemish Masters at Bruges in 1902, and in the Catalogue Critique of that collection by George H. Van Loo, M. Benoit's Maître des Portraits is identified as Jehan Perreal (called Jehan or Jean de Paris), and under that name this picture is thus commented on:— "The patron saint is certainly St. Maurice, as is shown by the armorial bearings painted on his shield and banner, these being his constant attributes in the Valley of the Rhine. The Canon donor appears to be a princely personage, or to belong to the *haute noblesse*. Possibly the saint is not his patron, but that of his chapter (Angers? Vienne?), or simply of the altar for which the picture was destined. It would be very important for the history of French art to be able to identify that donor. Any information bearing on this would be precious. It may be noted that the amice is of brown fur, and not of grey as in the Netherlands. To discover in what chapters they used it so should assist the investigations. The Glasgow picture marks the full maturity of the art of Jean de Paris. It was probably painted about 1510, and is his *chef d'œuvre*."

Writing in Bryan's *Dictionary of Painters and Engravers*, 1905, Vol. V., page 242, Mr. W. H. J. Weale says:—

"The picture in the Glasgow Gallery assigned to Hugh van der Goes was first attributed to him by Sir W. Armstrong in the catalogue of Netherlandish paintings exhibited at the Burlington Fine Arts Club in 1892. Some critics now believe it to be by the master of the altar-piece of the Bourbons at Moulins, but the brilliant colour and technical execution prove it to be the work of a master of the Netherlandish School, though perhaps settled in France. The donor is a layman, some prince who, as the descendant of a founder of a collegiate church, had the privilege of wearing a cope and sitting in the canons' stalls. He is protected by St. Victor or St. Maurice, a clue which may lead to the identification of the donor, and ultimately to that of the painter. Meanwhile this interesting picture bears for the present the name of Hugh van der Goes, although I cannot accept it as his work."

Exhibited at the Exhibition of "Les Primitifs Français," Paris, 1904, No. 106 in Catalogue, page 49. Reproduced in Bryan's *Dictionary of Painters and Engravers*, 1905 Edition, Vol. V.

Gordon. Sir John Watson Gordon, R.A., 1790-1864. Scottish School.

This eminent portrait painter, born in Edinburgh in 1790, was the son of Captain James Watson, R.N. He received his art instruction in the Trustees' Academy, and at first devoted himself to the painting of historical subjects. Subsequently he turned his attention to portrait painting, and on the death of Raeburn he became the leading portrait painter in Scotland. In 1823 he assumed the name of Gordon. He was one of the early members of the Royal Scottish Academy, of which he became President in 1850. In the same year he was appointed Queen's Limner, and received the Order of Knighthood. In 1841 he was elected an Associate of the Royal Academy, and was made full Academician in 1850. He died at Edinburgh in 1864.

376. Portrait of Elizabeth Galloway or Grieve, of Sandhills. Half-length portrait, almost full face, of an old lady in a black dress and widow's cap. On Canvas — height, 2 ft. 6 in.; width, 2 ft. 1 in. Presented by her grandson, William Thorburn Wilson, 1903.

Elizabeth Galloway was a grand-daughter of the celebrated Rev. John M'Millan, minister of Balmaghie, in the presbytery of Kirkcudbright, "The Apostle of the Cameronians," and founder of the Reformed Presbyterian Church. She married John Grieve, surgeon in Inverkeithing, who removed to Glasgow in 1794, and died there in 1820. Mrs. Grieve herself died in 1826.

Gossaert. *See* Mabuse.

Goyen. Jan van Goyen, 1596-1666. Dutch School.

Van Goyen was born in Leyden, of which city his father was a wealthy inhabitant. His predisposition to art was encouraged and developed by training under various masters, the last and chief of whom was Esaias Vandevelde. Van Goyen almost exclusively devoted himself to landscape painting, principally river and canal scenes in Holland, which he executed in delicate silvery-grey tones, pencilled in a very spirited and poetic manner.

377. Dutch River Scene. On the banks of a sluggish stream, several sheds and other rustic erections among trees, and various figures; one fishing by the water side. A man is pulling from the bank in a boat. In the distance to the left, trees, and the church spire, etc., of a village. Signed "V. G., 1631." On Panel —height, 11 in.; width, 17½ in. M'Lellan Collection.

378. A Canal in Holland. On the banks of a canal which, in mid-distance, is spanned by a bridge, a humble cottage, and farm buildings among trees. Three boats on the canal, in one of which two men and two cows, and in another straw is being loaded. Signed on boat "V. G., 1647" (?). On Panel, oval— height, 17 in.; width, 21½ in. M'Lellan Collection.

Graham. Thomas Graham, H.R.S.A. (living artist). Scottish School.

380. Venetian Water Girl. A barefooted girl in a blue skirt, striped apron, green and yellow shawl, and black hat, in which is stuck a red rose, is walking along a quay carrying two water stoups slung on her right shoulder; in her left hand she carries a rope with a hook attached; background, Doge's Palace, Piazza, and Grand Canal, with gondolas, shipping, etc. On Canvas—height, 30½ in.; width, 22½ in. Presented by T. Graham Young as a memorial of his father, James Young, LL.D., F.R.S., of Kelly, 1900.

VAN GOYEN.—DUTCH RIVER SCENE.

Graham-Gilbert. John Graham-Gilbert, 1794-1866. Scottish School.

John Graham, who on his marriage to Miss Gilbert, of Yorkhill, Glasgow, assumed the name of Gilbert, was the son of a West India merchant in Glasgow. He early showed great artistic aptitude, and in 1818 he entered the schools of the Royal Academy, where, in 1821, he was awarded the gold medal for the best historical painting in oil, the subject set being "The Prodigal Son." Thereafter he studied some years in Italy, and on his return to Scotland he settled in Edinburgh, where he devoted himself principally to portrait painting, in which he attained great excellence. After his marriage in 1834 he removed to Glasgow, and took up his residence at Yorkhill. He paid several visits to the Continent, in the course of which he acquired the collection of Paintings which was bequeathed to the City of Glasgow by his widow, who died in 1877, now one of the most valuable possessions of this Gallery. Graham-Gilbert continued throughout his life to be ardently devoted to art, manifesting in his work at all times a predilection for the rich warm tones of the old Venetian masters, whose style he studied with the utmost assiduity. A full notice of Graham-Gilbert will be found in "One Hundred Glasgow Men." 2 vols., fol. Glasgow, MacLehose, 1886.

382. Portrait of James Hamilton, born at Collinshill, 1759, died at Silvertonhill, 1833. On Canvas — height, 4 ft. 7½ in.; width, 3 ft. 7½ in. Presented by the Corporation (Police Department), 1883.

Mr. Hamilton was a grocer in Glasgow, and was a Police Commissioner for twenty-four years. This portrait was subscribed for by the Magistrates, Commissioners, and Citizens, and was presented to the Police Commissioners in 1826, as a memorial of the zealous devotion of Mr. Hamilton to the duties of his office.

383. Portrait of John Wilson, of Dundyvan (1789-1851). Full length. Signed "J. Graham, F., 1842." On Canvas—height, 7 ft. 10 in.; width, 4 ft. 10 in. Presented by his son, George James Wilson, 1879.

John Wilson, an ironmaster, was intimately associated with the introduction of the hot-blast.

384. The Father of Archd. M'Lellan. Half-length figure of the father of the founder of the Corporation Galleries; an elderly gentleman, seated, in a black dress suit of the period (about 1830). On Canvas—height, 4 ft. 1 in.; width, 3 ft. 3 in. M'Lellan Collection.

385. Portrait of a Lady. Life size, in a white dress; her left arm resting on a pedestal; background, woody landscape. Signed "J. Graham." On Canvas—height, 7 ft. 8 in.; width, 4 ft. 9 in. Graham-Gilbert Collection.

Exhibited in the International Exhibition of 1851.

386. Portrait of James Hopkirk, of Dalbeth. Half length, life size, seated, three-quarters face looking towards the right, dressed in a brown coat, white vest, and neckcloth. On Canvas—height, 3 ft.; width, 2 ft. 3½ in. Bequeathed by Miss Isabella Jessie Hopkirk, 1899.

387. The Young Seamstress. Sketch of a young lady, three-quarter length, seated, preparing to sew; at her side a work-box; a landscape background. On Millboard — height, 9½ in.; width, 7½ in. M'Lellan Collection.

388. Lady with a Finch. Half-length female figure, in low red bodice; she holds in one hand a finch; landscape background. On Canvas — height, 3 ft. 8 in.; width, 2 ft. 10 in. Euing Collection.

389. The Beggar Maid. Half-length of a young female in red cloak, which hangs loosely over her exposed shoulders; she wears a green petticoat, and extends her hand as if seeking alms; dark landscape background. On Canvas — height, 3 ft. 4 in.; width, 2 ft. 8 in. Presented by Archibald Colquhoun, of Riddrie Park, 1873.

390. A Tyrolese Hunter. In the centre, with rocky background, a hunter in picturesque costume, his right hand grasping a musket. Signed "J. Graham, 1826." On Canvas — height, 2 ft. 6 in.; width, 2 ft. 0½in. Graham-Gilbert Collection.

391. St. Sebastian. The saint girded round the middle, and bound to a tree; an arrow has pierced his shoulder and another his left side. Signed "J. Graham, 1826." On Canvas—height, 3 ft. 2 in.; width, 2 ft. 4½ in. Graham-Gilbert Collection.

392. The First-born. Full life-size figure seated on the ground, with babe on her knee; background, landscape with trees, a castle, figures, etc. Signed "J. Graham, 1853." On Canvas —height, 3 ft. 7½ in.; width, 4 ft. 10¼ in. Graham-Gilbert Collection.

393. Crossing the Ford. Full-length figure of a Scotch maiden in rustic attire, wading barefooted through a stream; background, trees and landscape. Signed "J. Graham, 1859." On Canvas — height, 4 ft. 2 in.; width, 3 ft. Graham-Gilbert Collection.

394. Going to Market. A Scotch lassie, three-quarter length, life size, nearly full face, looking towards left, carrying on her right arm a basket. Signed "J. Graham, 1860." On Canvas—height, 3 ft. 9 in.; width, 2 ft. 11¾ in. Graham-Gilbert Collection.

395. La Penserosa. Half-length figure of a yellow-haired girl, seated, resting her arm upon a grass-covered rock; background, trees and sky. On Canvas—height, 2 ft. 6 in.; width, 2 ft. 1 in. Graham-Gilbert Collection.

396. Christ appearing to Mary Magdalene—"Noli me Tangere." The Saviour in a white garment, with His right hand stretched out admonishingly towards Mary, who is kneeling before Him; background, a hilly scene. On Canvas — height, 4 ft. 1½ in.; width, 3 ft. 3 in. Graham-Gilbert Collection.

397. Christ and the Woman of Samaria. The Saviour, in a red robe and blue mantle, seated on the well; His head turned towards the woman, who carries a pitcher; to the distant right are the disciples, and in the background the city of Sychar; to the left, a hill with a temple. On Canvas—height, 4 ft. 1½ in.; width, 3 ft. 3 in. Graham-Gilbert Collection.

398. A Woman of Lonico. Quarter-length female figure in red turban and an Oriental bodice. On Panel—height, 13¼ in.; width, 9¼ in. Graham-Gilbert Collection.

399. Tyrolese Mother. A woman sitting under the shadow of a tree, with sleeping bambino on her knee; background, a hilly landscape. On Canvas—height, 2 ft. 6 in.; width, 2 ft. 0½ in. Graham-Gilbert Collection.

400. The Pet Dove. A half-length figure of a young girl, life size, holding in her hands a dove. Background, foliage and landscape. On Canvas—height, 2 ft. 5 in.; width, 2 ft. Graham-Gilbert Collection.

401. The Orphan. Female figure, half-length, with clasped hands. On Canvas—height, 2 ft. 4½ in.; width, 1 ft. 11½ in. Graham-Gilbert Collection.

An unfinished picture, by an unknown artist, which was completed by J. Graham-Gilbert.

402. The Gipsy. Half-length female figure, life-size; she wears a straw hat and a red mantle. On Oval Panel—height, 2 ft. 4 in.; width, 2 ft. Graham-Gilbert Collection.

Grant. Sir Francis Grant, *P.*R.A., 1810-1878. Scottish School.

Francis Grant was the fourth son of Francis Grant, of Kilgraston, in Perthshire, at which place he was born. Originally intended for the bar, he studied for some time at Harrow, but giving up all idea of following the legal profession he devoted himself to art. He was fond of field sports, and much of his early work was devoted to the delineation of hunting scenes, but he gradually drifted into portrait painting, a department of art in which he was singularly successful, having as sitters many of the celebrities of his time. He first exhibited in the Royal Academy in 1834, was elected an Associate in 1842, full Academician in 1851, and President on the death of Sir Charles Eastlake in 1866. He died at Melton Mowbray in 1878.

404. Portrait of Sir Andrew Orr, of Harvieston and Castle Campbell, Lord Provost of Glasgow, 1854-1857, and for twenty-three years chairman of the Glasgow and South-Western Railway Company. Full length, life size, in light trousers and dark coat and vest, seated on a rustic chair in front of trees. To the left, on an eminence, is a castle. On Canvas — height, 7 ft. 9 in.; width, 4 ft. 9 in. Bequeathed by James Orr, of Harvieston, 1899.

Grassel. Fransz Grassel (living artist). German School.

405. Ducks. In a pond edged with rushes, a number of ducks swimming about. Signed "Frank Grassell, 1903, München." On Canvas — height, 16½ in.; width, 2 ft. 1 in. Purchased, 1904.

Green (?). Scottish School.

406. Royal Exchange and John's Coffee-House, Edinburgh. In front of this well-known old Edinburgh institution is collected a group of persons engaged in marketing butter and other farm produce. On Panel—height, 2 ft. 5½ in.; width, 2 ft. 0½ in. Euing Collection.

Greenlees. Robert Greenlees, R.S.W., 1820-1894. Scottish School. (See No. 606.)

407. Hillside at Luss. Foreground, field with sheep, to right, a path leading to a wood from which a man is approaching; to left, in the distance, hills. Signed "Robt. Greenlees, R.S.W." On Canvas—height, 17 in; width, 20½ in. Presented by Robert Brydall, 1905.

Greuze. Jean Baptiste Greuze, 1725-1805. French School.

Greuze, a native of Tournay, near Maçon, received his first artistic instruction from an artist of Lyons named Gromdon. He came with his master to Paris, where, studying with great assiduity, he soon attracted much attention; and so remarkable were the merits of his early works that people would scarcely credit them to one of so limited experience. Greuze shines conspicuously in depicting melodramatic domestic scenes, and in the painting of portraits and ideal heads—especially young females. Towards the close of his life public taste ran strongly in favour of the classical style of David and his school; and Greuze, having wasted his means, was deserted by his patrons, and died in great poverty.

408. A Child's Head. A slight sketch of the head of a young girl, full face, with red ribbon in her hair. On Panel—height, 7 in.; width, 5¾ in. M'Lellan Collection.

409. The Sulky Boy. Head and Shoulders of a boy with abundant ruddy locks; loose white collar, open at neck; aspect somewhat dissatisfied and defiant. On Canvas—height, 15 in.; width, 11 in. Euing Collection.

Guardi. Francesco Guardi, 1712-1793. Venetian School.

Guardi, a native of Venice, was a pupil, and, so far as regards subjects, a follower of Antonio Canaletto. Most of his compositions deal with the architectural features and life of his native Venice, and these he executed in a light, picturesque, and forcible manner. His pictures are now much appreciated and eagerly sought after.

411. Laguna di San Marco and Church of S. Giorgio, Venice. In the foreground the Laguna, with numerous gondolas and other vessels; to the left the Church of San Giorgio, behind which is a lofty campanile; to the right the island, La Guidecca. Signed "F. G." On Canvas—height, 2 ft. 4 in.; width, 3 ft. 11 in. M'Lellan Collection.

A version of this picture, on a smaller scale, is in the Accademia Carrara at Bergamo.

412. Piazzetta of S. Marco, Venice. On the left is the Ducal Palace, with a column of the famous Church of San Marco; on the right the Libreria Vecchia (now the Royal Palace); beyond, the columns of San Marco and San Teodoro, the Laguna di San Marco, with boats; and, among other buildings, the Church of San Giorgio. On Canvas—height, 1 ft. 7¼ in.; width, 2 ft. 6 in. M'Lellan Collection.

Guercino. Giovanni Francesco Barbieri, 1591-1666. Italian Bolognese School.

This artist, commonly known as Guercino, a nickname which signifies the "squinter," originating from its bearer having that infirmity, was born in humble circumstances at Cento, near Bologna. He attained a position in the artistic world by his unaided efforts, having studied and

worked about two years in Rome, where he came under the influence of Caravaggio. His chief subjects were classical, mythological, and scriptural, several of his most important works being pictures of very large size.

413. Salvator Mundi. Bust, life size, of the Saviour; long rich auburn hair; face downcast, looking with intent earnestness on a globe; hand raised in the act of benediction. On Canvas —height, 23¼ in.; width, 19¼ in. M'Lellan Collection.

Guido. *See* Reni.

Guimard. Louisa Eudes de Guimard, 1827-.... French School.

Mdlle. Eudes de Guimard, a native of Argentan, received her art education from Mons. Leon Cogniet. She devoted herself to the painting of history, *genre*, and portraits, and some of her works have been acquired on behalf of the French Government.

414. Boy Asleep. Half-length figure of a lad asleep; his uncovered head reclining upon his right arm on a grassy bank. Signed "L. Eudes de Guimard." On Canvas—height, 19 in.; width, 23 in. Euing Collection.

Guthrie. Sir James Guthrie, *P.*R.S.A. (living artist). Scottish School.

415. Portrait of Alexander Osborne, D.L., Town Councillor, Magistrate, and Preceptor of Hutchesons' Hospital, Glasgow. Three-quarters figure, seated, to the left, nearly full face. Signed "J. Guthrie." On Canvas—height, 4 ft. 5 in.; width, 3 ft. 7 in. Painted for the Corporation as a memorial of thirty-five years' service in the Town Council of the City, 1897.

416. A Highland Funeral A group of men, with bared heads, standing outside a peasant's cottage, in front of which, resting upon two chairs, is a coffin covered with a velvet pall. A minister, with uplifted hand, is in the act of praying. The ground is snow covered, and overhead is a lowering sunset sky. Signed "James Guthrie, 1882." On Canvas—height, 4 ft. 3 in.; width, 6 ft. 4 in. Bequeathed by James Gardiner, 1903.

417. Portrait of Sir John Shearer, D.L., J.P., Member of the Town Council of Glasgow, 1883-1903; Magistrate, 1884-1888; and Vice-Chairman of the Glasgow International Exhibitions of 1888 and 1901. Three-quarters length, seated, almost full face, looking to the front, left hand resting on a table, on which are books. Signed "James Guthrie." On Canvas — height, 4 ft. 7½ in.; width, 3 ft. 10 in. Presented to the Corporation by a large number of his fellow-citizens, 1905.

GUTHRIE.— *A Highland Funeral.*

Hackert. J. P. Hackert, 1737-1807. German School.

HACKERT, a native of Printzlau, in Prussia, studied landscape painting in Berlin under Le Sueur. He travelled in Norway and Sweden, and ultimately, after studying in Paris and Rome, his fame attracted the notice of the King of Naples, by whom he was appointed Court Painter, with a liberal pension. He died at Florence in 1807. His landscapes are highly esteemed.

418. LANDSCAPE, RUINS, AND RIVER SCENE. In foreground three women washing clothes in a stream, which passes a ruined castle with circular tower. The castle is approached by an arched roadway, on which is a waggon drawn by two horses, with two attendants. To the right, a river with boats, church spire, and distant town. Signed "Jacq. Phi. Hackert, fe. a Paris, 1768." On Canvas — height, 1 ft. 6 in.; width, 2 ft. 1¼ in. Euing Collection.

Hals. Frans Hals, 1581 (?)-1666. Dutch School.

This great master of portraiture was born at Antwerp, whither his parents, who belonged to an ancient patrician family of Haarlem, had been driven by the stress of troubled times. At an early age he came to his ancestral town; there he was a pupil of Karel van Mander, and his whole later life is identified with Haarlem. And there till this day remain his masterpieces—his great Corporation pictures, which are the pride of the Haarlem Gallery. The works of Hals are characterised by a marvellous breadth, freedom, swiftness, and accuracy of handling; for humourous gaiety of observation, and for forceful and vivacious delineation of character, he has no superior. In spite of his rather ill-regulated life, he was held in great esteem, and his influence on his contemporaries and pupils—on the art of painting, indeed—was powerful and permanent. Many of the foremost Dutch painters of his fertile period owed their training to Hals.

419. HEAD OF A BOY, nearly full face, laughing, holding in his left arm a spaniel, the head of which is only seen. Panel, circular —11 in. diameter. Purchased from the Sir Andrew Fountaine (Narford Hall) Collection, 1894.

Engraved in 1801 by T. Gaugain (the dog's head and the hand being left out).

420. HEAD OF A BOY, nearly in profile, looking to the left; he holds a whistle in his left hand. Panel, circular—11 in. diameter. Purchased from the Sir Andrew Fountaine (Narford Hall) Collection, 1894.

Companion to No. 419. Engraved in 1801 by T. Gaugain.

Halswelle. Keeley Halswelle, A.R.S.A., 1832-1891. Scottish School.

KEELEY HALSWELLE was born of Scottish parentage at Richmond, Surrey, in 1832. He received his art education in Edinburgh and Paris. His early productions were Italian market scenes and Roman peasantry, which he painted on a large scale. These failing to attract

the public, Halswelle latterly turned his attention to landscape and to book illustration. He was also the author of a book descriptive of life on the Thames, entitled "Six Years in a House-boat." He was elected an Associate of the Royal Scottish Academy in 1870, and died suddenly in Paris on the 11th April, 1891.

421. Sir Toby Belch and the Clown. Sir Toby intoxicated and with his head bound up, being assisted along by the clown. Signed "Keeley Halswelle, 1860." On Millboard—height, 14 in.; width, 22 in. Presented by Archibald W. Finlayson, 1903.

Sir Toby.—Sot did'st see Dick Surgeon, Sot?
Clown.—O, he's drunk, Sir Toby, an hour agone; his eyes were set at eight i' the morning.
Sir Toby.—Then he's a rogue, and a passy-measures pavin; I hate a drunken rogue.

—*Twelfth Night*, Act V., Scene 1.

Hancock. C. Hancock, 19th Century. English School.

Hancock was for many years employed at Tattersall's, and while there he painted a large number of sporting pictures, mostly of small size. He exhibited at the Royal Academy with fair steadiness from about 1835 till 1847. His picture—"The Widow" representing the sorrowing widow of a gamekeeper surrounded by his dogs, was engraved by Beckenel in 1853.

422. The Gamekeeper's Home—A Sketch. Interior of a cottage home; an elderly man relieving himself of a load of rabbits, hare lying on floor, and boy preparing to feed a number of hungry dogs; behind, a woman making an enclosed bed. Signed "C. Hancock, P., 1830." On Canvas — height, 9 in.; width, 12 in. Euing Collection.

Harding. James Duffield Harding, 1798-1863. English School.

Harding, himself the son of an artist, was born at Deptford, and, at the age of fifteen, went to study under Samuel Prout, the celebrated water-colour painter. Later, he began to learn engraving, but, abandoning that, he devoted himself to landscape painting, more particularly in water-colours. He became a member of the Water-colour Society in 1822. Harding devoted much of his energy to the teaching of drawing and to writing on art subjects.

423. Highland River in Spate. A wild Highland valley, with precipitous hills on each side; in foreground, a river rushing over a waterfall; to the right, a Highland boy with fishing-rod and newly caught trout. Signed "D. Harding." Water-colour —height, 13½ in.; width, 19½ in. Teacher Collection.

Harvey. Sir George Harvey, *P.*R.S.A., 1806-1876. Scottish School.

George Harvey was born at St. Ninians, near Stirling, and commenced life as a bookseller's apprentice, a career which he abandoned for the prosecution of art studies in Edinburgh, where he settled and

resided throughout his life. His name is peculiarly associated with the pictorial illustration of phases of Scottish religious history and life—his "Covenanters" series of pictures, of which No. 424 is the first, having brought him a high reputation. He also painted many historical pictures and figure pieces, and in his later days devoted himself largely to Scottish moorland and highland landscape. Harvey's principal works are popularly known in Scotland by large engravings. Among the best of them may be mentioned "The Curlers" and "Reading the Chained Bible in old St. Paul's, London." He was elected to the presidency of the Royal Scottish Academy in 1864, and subsequently, in 1867, he was knighted.

424. The Covenanters' Preaching. On a solitary and desolate Scottish hillside a group of Scottish Covenanters—the men mostly carrying arms, and some mounted on horseback—are listening to the eloquence of a preacher of the proscribed faith; a sentinel is seen on the distant peak. On Panel—height, 2 ft. 8½ in.; width, 3 ft. 6 in. Presented by John Fleming, London, 1870.

Exhibited in 1830. Engraved in mezzotint by J. C. Bromley.

425. The Drove Road. In the foreground a road leading through a moor on which is a horseman, followed by a drove of sheep and drovers; to the right is the smoke of houses rising from a valley; beyond is a mountainous country, and overhead is a sunset sky. Signed "Geo. Harvey, 1865." On Canvas—height, 2 ft. 6 in.; width, 6 ft. Presented by T. Graham Young as a memorial of his father, James Young, LL.D., F.R.S., of Kelly, 1900.

Hayter. Sir George Hayter, 1792-1871.. English School.

Sir George Hayter, the son of Charles Hayter, a portrait painter, was born in London, where he became, at a very early age, a student in the Royal Academy. In 1815 he gained a premium of 200 guineas for his picture "The Prophet Ezra," and in the same year he was appointed miniature and portrait painter to the Princess Charlotte and the Prince of Saxe-Coburg. After studying in Rome for three years he returned to England, where he occupied himself in portrait painting, and in works representing notable events in national history. When Queen Victoria ascended the throne in 1837, Hayter was appointed her portrait and history painter, and in this connection he painted her Coronation in Westminster Abbey. He was a member of several foreign Academies, was knighted in 1842, and died in Marylebone on the 18th January, 1871.

428. First State Visit of Queen Victoria to the City of London, 1837 — Passing St. Paul's. The Royal Carriage, in which is seated Queen Victoria, drawn by eight cream-coloured horses attended by footmen, and followed by an escort of Life Guards, is passing along Ludgate Hill, between lines of spectators, in front of whom are cavalry. On the right is the Cathedral of St. Paul's, by the side of which is a decorated stand crowded with people. On Panel—height, 17 in.; width, 23½ in. Presented by Arthur Kay, F.S.A., 1902.

Heem. Cornelis de Heem, 1630-1695? Dutch School.

CORNELIS, the son of Jan Davidsz. de Heem, was born in Leyden, and, like both his father and grandfather, became a flower and fruit painter. He received his art education from his father, and he practised in the Hague and Antwerp, in which latter city he died. As a painter he was not endowed with the ability of his father.

429. FLOWERS. Set in a globular glass, and arranged in a free, straggling manner, a variety of flowers, comprising poppies, roses, convolvuli, etc.; butterflies are here and there about the group. Signed, on pedestal, "J. D. de Heem." On Canvas—height, 24 in.; width, 20 in. M'Lellan Collection.

This picture, in accordance with its signature, was formerly assigned to Jan Davidsz. de Heem, but Dr. de Groot points out that the name has been so falsified as to make what originally was "C." read as "J.D." A similar falsification occurs in a picture in the Dresden Gallery.

Heem. David de Heem, 1570-1632. Dutch School.

HEEM was a painter of flowers, fruit, and still life, who prosecuted this branch of art with success in Utrecht throughout his life. He was the father of Jan Davidsz. de Heem, mentioned below, who became one of the most brilliant exponents of the same class of work.

430. GROUP OF FRUIT. On a table, over part of which is a lavender-coloured cover, are grouped grapes, a lemon, peaches, etc., and a prawn. On Panel—height, 9½ in.; width, 13¼ in. M'Lellan Collection.

431. FRUIT AND STILL LIFE. On a table, partly covered with a dark olive cloth, are a lobster, a glass with water, lemons, a peach, and grapes. On Copper—height, 9½ in.; width, 11 in. M'Lellan Collection.

Heem. Jan Davidsz. de Heem, 1606(?)-1674. Dutch School.

This eminent painter of fruit, flowers, and still life was the son of David de Heem, himself also well known as a flower and fruit painter. Jan was born in Utrecht, but lived and worked principally at Antwerp. He brought the art of painting groups of fruit, flowers, and inanimate objects to a perfection which has rarely been surpassed.

433. FRUIT AND STILL LIFE. On a heavy table, a blue Delft basin, with plums, grapes, lemon, and other fruits and leaves, a piece of bread, opened oysters, etc.; snails, butterflies, and caterpillars are dispersed on the group. Signed "J. D. de Heem." On Canvas—height, 13½ in.; width, 20 in. M'Lellan Collection.

Helst. Bartholomew Vander Helst, 1611 or 1612-1670. Dutch School.

Vander Helst, one of the most eminent and successful of the school of Dutch portrait painters, was a native of Haarlem. It is believed that as a youth he was removed to Amsterdam, and there trained in art by Nicholas Elias, although at that very time the great and successful school of Frans Hals, the brilliant master of portraiture, was in full vigour. The manner of Vander Helst has little affinity with the magnificent rapidity of Hals any more than it has with the profound intellectual power of his contemporary Rembrandt. His portraits are executed with the most conscientious precision and detail, and show a love for bright colours and textures. He painted many large groups and regent pieces, his most famous picture of this class being the "Banquet of the Civic Guard" in the Amsterdam Museum, pronounced by Sir Joshua Reynolds to be "perhaps the finest picture of portraits in the world."

435. Portrait of the Dutch Admiral Stelldewerff. Half-length, life-size figure, head slightly turned to right, in ample brown periwig, lace scarf, with tassels, and lace edging to white under-sleeves; a broad, richly embroidered, yellow belt over right shoulder; and a massive gold chain of several strands, to which a gold medal is pendant, around the neck. In his right hand a long matchlock pistol, the butt of which rests against his leg; background to left, two vessels fighting. Signed "B. Vander Helst, 1662." On Canvas — height, 3 ft. $7\frac{3}{4}$ in.; width, 2 ft. $11\frac{1}{2}$ in. Purchased, 1895.

Henderson. Joseph Henderson, R.S.W. (living artist). Scottish School.

437. Portrait of Sir John Muir, Bart., Lord Provost of Glasgow, 1889-92. Full-length figure, erect, in court dress and official robes. Signed "J. Henderson, 1893." On Canvas—height, 7 ft. 4 in.; width, 4 ft. 3 in. Painted for the Corporation.

438. Portrait of Alexander Waddel, J.P., Town Councillor, Magistrate, and Preceptor of Hutchesons' Hospital in Glasgow. Presented by a large number of his fellow-citizens, in recognition of his long and faithful public services, on 28th March, 1893. Half-length figure, wearing a chain of office. Signed "J. Henderson, 1893." On Canvas—height, 3 ft. 11 in.; width, 2 ft. 11 in. Presented by the family of Mr. Waddel, 1896.

439. The Flowing Tide. A brisk sea running in on a narrow strip of flat, sandy shore, rocks to the right, and the faint outline of hills in the dim distance. Signed "J. Henderson." On Canvas—height, 4 ft.; width, 6 ft. Purchased, 1897.

440. Sea-Piece. Boys fishing from a rock; boats in the distance. Signed "J. Henderson, 1875." On Canvas—height, $11\frac{1}{2}$ in.; width, $19\frac{1}{2}$ in. Teacher Collection.

441. Sea-Piece. Outlying rocks, with waves breaking over them. Signed "J. Henderson, 1876." On Canvas — height, 13½ in.; width, 23½ in. Teacher Collection.

442. Portrait of Sir Samuel Chisholm, Bart., LL.D., Lord Provost of Glasgow and Lord Lieutenant of the County of the City of Glasgow, 1899-1902. Full length, erect, in official robes. Signed "J. Henderson, 1902." On Canvas—height, 7 ft. 5½ in.; width, 4 ft. 5½ in. Painted for the Corporation.

Hendrie, John. (See Portraits from the Old Town Hall.)

Henry. George Henry, R.S.A. Scottish School.

443. Portrait of Robert Crawford, D.L., LL.D., Member of Glasgow Town Council 1883-1896. Three-quarter figure in morning dress looking to left, right hand grasping a chair on which are robe and hood of a Doctor of Laws. Signed "George Henry, 1903." On Canvas—height, 4 ft. 7 in.; width, 3 ft. 5 in.

"Presented by Citizens in grateful recognition of the outstanding and invaluable services rendered by him to the City of Glasgow in the promotion of public health and art (1883-1901), and as Joint-President of the Fine Art Section of the Glasgow International Exhibitions (1888 and 1901). 26th November, 1903."

444. Portrait of Sir John Neilson Cuthbertson, D.L., LL.D., Hon. F.E.I.S. (1829-1905), for eighteen years Chairman of the School Board of Glasgow. Three-quarters length, seated at a table looking to left. Signed "George Henry." On Canvas —height, 4 ft. 7½ in.; width, 4 ft.

"Presented to Sir John Neilson Cuthbertson, D.L., LL.D., Hon. F.E.I.S., by Citizens of Glasgow, in recognition of his long and varied public services, especially in connection with the educational work of the City. December, 1903."

Henshaw. Frederick Henry Henshaw, 1807-1891. English School.

Henshaw, a landscape painter, and pupil of Barber, of Birmingham, of which town he was a native and resident. He visited Switzerland and Northern Italy, 1837-40, and there obtained many subjects for his easel; but the greater portion of his pictures deal in the picturesque features of his native country. He exhibited at the Royal Academy between 1829 and 1854, and in 1886 a special loan exhibition of his works was held in the Birmingham Art Gallery.

445. Swiss Landscape. Mont Blanc, the Mole, and the Lake of Geneva, as seen from the Lausanne Road, near Geneva. On Canvas — height, 2 ft. 1 in.; width, 3 ft. 3 in. M'Lellan Collection.

Exhibited at the Royal Academy in 1840.

Herdman. Robert Herdman, R.S.A., 1830-1887. Scottish School.

Robert Herdman was born at Rattray, in Perthshire, and, after completing his education at St. Andrews University, he devoted himself to art, and received his training in the Trustees' Academy, Edinburgh. He became essentially a national painter, finding the subjects of his pictures principally in the historical events and in the literary episodes of Scotland. In Scottish history his subjects range from the time of St. Columba down to the wanderings of Prince Charles Edward; and the novels of Sir Walter Scott, as well as Campbell's poems, were rich fields in which he worked with success. His extensive and accurate archæological and historical knowledge were invaluable equipments for the cultivation of this department of artistic activity. In his later days Herdman was much employed in painting portraits.

446. Portrait of Sir William Collins, Lord Provost of Glasgow, 1877-80. Full length, seated, in court dress and official robes. Signed "R. H., 1881." On Canvas—height, 7 ft. 6 in.; width, 5 ft. Painted for the Corporation.

447. Portrait of Sir James Watson, Lord Provost of Glasgow, 1871-74. Full length, seated. Signed "R. H., 1882." On Canvas—height, 7 ft. 9 in.; width, 4 ft. 10 in. Presented to the Corporation by the citizens in acknowledgment of many valuable services rendered to the community, 1882.

448. Portrait of the Rev. George Stewart Burns, D.D., Minister of Glasgow Cathedral. Three-quarters length. Signed "R. H., 1881." On Canvas—height, 4 ft. 6 in.; width, 3 ft. 6 in. Presented to the Corporation by a number of citizens, 1882.

449. Portrait of Peter Clouston, Lord Provost of Glasgow, 1860-63. Full length, seated. Signed "R. H., 1883." On Canvas—height, 7 ft. 2 in.; width, 4 ft. 7 in. Presented to the Corporation by fellow-citizens and other friends in recognition of his public services, 18th April, 1883.

450. The Execution of Mary Queen of Scots. Queen Mary, dressed in black satin, with a long veil of white crape hanging down her back, and a high Italian ruff round her neck, from which is suspended an Agnus Dei, with a golden rosary at her girdle, stands facing the emissaries of Queen Elizabeth. At the bottom of the staircase behind are her personal attendants, among whom is the master of her household, Sir Andrew Melvil. To the right, the masked executioner stands by the block, with axe in his left hand. Part of a coffin is seen in the corner. Signed "R. H., 1867." On Canvas—height, 2 ft. 5½ in.; width, 3 ft. 1½ in. Teacher Collection.

451. Morning. A girl in a red dress carrying a sheaf of wheat over her shoulder; morning sky. Signed, in monogram, "R. H.," and dated 1862. On Panel—height, 12 in.; width, 9 in.
Ex-Bailie Archibald Gray Macdonald Gift, 1903.

452. Evening. A boy clad in a goat skin holding a musical pipe in his hands; evening sky. Signed "R. Herdman," and dated 1861. On Panel—height, 12 in.; width, 9 in.
Ex-Bailie Archibald Gray Macdonald Gift, 1903.

Herkomer. Hubert Herkomer, R.A. (living artist). English School.

453. Portrait of Sir James Bell, Bart., Lord Provost of Glasgow, 1892-5, and again 1895-6. Also first Lord-Lieutenant of the County of the City of Glasgow, constituted 1893, for period 1893-6. Full-length figure, erect. Signed "Hubert Herkomer, R.A., 1896." On Canvas—height, 7 ft. 10 in.; width, 4 ft. 10 in. Painted for the Corporation.

Hernandez. Daniel Hernandez.

454. Pierrette. Woman in fancy costume, with a fan in her right hand, half resting on a console table, on which is a bouquet of roses. Signed "Daniel Hernandez." On Canvas — height, 25 in.; width, 13½ in. Teacher Collection.

Herring. John Frederick Herring, Sen., 1795-1865. English School.

Herring was a very popular painter of animal subjects, notably of horses, many of his works being well known through the medium of engravings. He was a man of humble parentage, and had to force his way into artistic prominence by persevering industry through great disadvantages.

455. A Group of Ducks. Three ducks, with a brood of ducklings, at the side of a sedgy pool. Signed "J. F. Herring, Senr., 1850." On Panel—height, 11½ in.; width, 9½ in. Euing Collection.

456. The Deer-Stalker. Highland landscape, with white horse bearing a dead red deer, and a ghillie, and deerhound. Signed "J. F. Herring, Senr., 1852." On Canvas — height, 17½ in.; width 23½ in. Euing Collection.

Heyden *or* **Heijde.** Jan van der Heyden *or* Heijde, 1637-1712. Dutch School.

Van der Heyden was a native of Gorkum, who received his first art education from a painter on glass. At an early period he settled in Amsterdam, where, as a painter of churches, streets, and buildings generally, he acquired a great and well-merited reputation. The minute fidelity and precision of his work is very remarkable. The figures in his pictures were frequently contributed by Adrian and William Vandevelde, and by Eglon van der Neer. Van der Heyden was also a man of remarkable mechanical ability, having invented a fire-pump and superintended the introduction of lighting in the streets of Amsterdam.

458. Fortified Entrance to a Dutch Town. Walls and tower protecting gateway of a town, which is approached by a bridge over a stream flowing along the walls. To the left, a cottage and other buildings; in the foreground, an ox grazing, sheep, and ducks. The figures are by Adrian Vandevelde. Signed "J. Van der Heyden, A.V.V." On Panel — height, 15½ in.; width, 21½ in M'Lellan Collection.

459. The Round Church. To the left, a circular church with Corinthian pillars; to the right, and also behind the church, are other buildings. On Panel — height, 4 in.; width, 5½ in. Smellie Collection.

460. The Triumphal Arch. In the centre, a richly carved archway, leading into the grounds of extensive buildings, seen to the left. To the right are the ruins of another archway connected with the former by a low wall. On Panel—height, 4 in.; width, 5½ in. Smellie Collection.

Hill. David Octavius Hill, R.S.A., 1802-1870. Scottish School.

Hill was born in Perth, the son of a bookseller. He received his training in the Trustees' Academy, Edinburgh, under Andrew Wilson. He was one of the original members of the Royal Scottish Academy, and acted as Secretary of that institution for about 40 years. As an artist he is chiefly identified with Scottish landscape. In 1841 he published "The Land of Burns," containing 60 illustrations of localities connected with the poet. For several years he was occupied in painting the "Signing the Deed of Demission and Act of Separation," containing no less than 470 portraits of leaders of the Free Church of Scotland. The picture was purchased by a number of adherents of that body for £1,500, and now hangs in the Hall of the United Free Presbytery of Edinburgh. Hill died at Edinburgh in 1870.

462. Old Mortality. In a churchyard an old white horse stands near a tombstone, at the foot of which a dog is lying; to the left is a woman, seated, weeping; behind are the ruins of a church, from which a man is seen approaching. To the right are houses and trees. Signed "D. O. Hill, P." On Canvas—height, 11¼ in.; width, 17½ in. Smellie Collection.

Hillingford. R. Hillingford (living artist). English School.

464. Yet still a King. On the near bank of a river a group of soldiers, with a drummer-boy, in uniform of the Marlborough period, eagerly observe, and two of them salute, a figure on a white horse on the opposite bank, who raises his hat. Two mounted officers are behind him. There is a sentry on each bank, various soldiers in the distance, and, remote on the plain, a group of tents. Signed "R. Hillingford." On Canvas—height, 2 ft. 7 in.; width, 4 ft. 3 in. Presented by Charles J. C. Douglas, of Glenfinart, Argyllshire, 1893.

This picture illustrates an episode in Thackeray's "Esmond."

Hobbema. Meindert Hobbema, 1638-1709. Dutch School.

Hobbema, the friend and pupil of Jacob Ruysdael, divides with him the honour of being the great landscape painter of the Dutch School of the 17th century. Except that he lived and died in Amsterdam in straitened circumstances, little is known of his life, and during the 18th century his pictures were so poorly esteemed that not infrequently the signature was erased from his works, and that of Ruysdael forged in its place. Now few landscapes are more appreciated than those of Hobbema, and his authentic works realise exceedingly high prices.

466. Woody Landscape. In the foreground to the right is an inn, approached by a wooden footbridge spanning a stream. On the centre of a bridge there is a gate, and beyond the inn a lofty building among trees. A long avenue is to the left, and by the wayside a massive structure, within a high wall, approached by an arched gateway. On Canvas—height, 3 ft. $1\frac{1}{2}$ in.; width, 3 ft. $10\frac{1}{2}$ in. Signed "Hobbema." M'Lellan Collection.

467. A Woody Landscape. A dark wood, with a marshy pool edged with sedges, having water-lilies, etc., in the foreground, occupies the right of the picture; the left, open fields, a roadway on which are two travellers, cottages seen through the trees, and a church spire. Signed "M. Hobbema." On Panel—height, 2 ft. $0\frac{1}{2}$ in.; width, 2 ft. $9\frac{1}{2}$ in. M'Lellan Collection.

468. Ruined Cottage. A wooden, red-tiled cottage, much dilapidated; trees and church spire behind, and to the left a windmill. On Panel—height, $10\frac{1}{2}$ in.; width, $14\frac{1}{2}$ in. M'Lellan Collection.

469. A Group of Trees on the Bank of a River. Fishermen drawing their nets into a boat on one side, and on the nearer bank an angler seated; to the right and left, windmills, etc. Signed "M. Hobbema." On Panel—height, 1 ft. $6\frac{1}{2}$ in.; width, 2 ft. $2\frac{1}{4}$ in. M'Lellan Collection.

470. Landscape in Storm (*Copy*). In the foreground of a woody landscape a stream, crossed by a bridge upon which there is an old woman; a cottage beyond, and to the left a church with spire. Signed "M. Hobbema." On Canvas — height, 10 in.; width, 11½ in. Graham-Gilbert Collection.

The signature on this picture is a forgery.

Hoet. Gerard Hoet, 1648-1733. Dutch School.

Hoet was the son of a glass painter at Bommel, where his earlier years were spent in the occupation of his father. Afterwards he visited the Hague, Paris, and Brussels, and ultimately he settled at Utrecht, and there founded an Academy of Art. He was, in figure painting, an imitator of Poelenburgh, and is held in esteem for his correctness of design and graceful composition.

472. The Guilt of Callisto. Diana and her female attendants of the chase are preparing to bathe in a pool near precipitous rocks. The garments are being removed from the unwilling and shame-overpowered Callisto, under the direction of the goddess. On Canvas—height, 2 ft. 5½ in.; width, 3 ft. 0½ in. M'Lellan Collection.

Holland. James Holland, R.W.S., 1800-1870. English School.

Holland, who was born at Burslem in 1800, began his career as an artist by painting flowers on pottery. In 1819 he removed to London, where he gained a livelihood by teaching and flower painting. He first exhibited in the Royal Academy in 1824. In 1831 he visited Paris, after which he devoted himself entirely to architectural and landscape painting. He travelled largely on the Continent, and his subjects were taken from the scenes he visited in Italy, Holland, France, and Portugal. In 1856 he was elected an Associate of the Royal Water-Colour Society, and in 1858 was made a full member. He died in London in 1870.

473. Grand Canal, Venice. The canal with gondolas and figures in foreground; to right and in the distance, buildings. On Panel, circular—diameter, 12 in. Donald Collection.

474. Grand Canal, Venice. Pendant to above. On Panel, circular—diameter, 12 in. Donald Collection.

Holyoake. W. Holyoake. English School.

475. In the Front Row at the Opera. On Canvas—height, 2 ft. 0½ in.; width, 2 ft. 8 in. Teacher Collection.

Hondecoeter. Melchior D'Hondecoeter, 1636-1695. Dutch School.

MELCHIOR D'HONDECOETER was a scion of the noble family of Westerloo, in Brabant. Born in Utrecht, he received his first art instruction from his father, and subsequently from his uncle, J. B. Weenix. In 1650 he was admitted to the St. Luke's Guild in the Hague; he married and resided there and in Amsterdam, in which town he died. Before devoting himself to the painting of birds and poultry, he executed marine subjects; but his fame entirely rests upon the ability and sympathy with which he depicted feathered creatures, his skill in that department earning him the title of the "Raphael of the Birds."

476. DOMESTIC POULTRY. Group, consisting of hen and chickens, a cock, and two pigeons; the hen is greatly excited at the approach of some foe. Signed "M. D'Hondecoeter." On Canvas — height, 2 ft. 10¾ in.; width, 2 ft. 4¾ in. M'Lellan Collection.

Hondius. Abraham Hondius or Hond, 1638-1695. Dutch School.

HONDIUS was a native of Rotterdam, who spent the latter part of his dissipated life in England, where his art was much appreciated by contemporaries. He devoted himself principally to the painting of animals and hunting scenes, and excelled especially in the representation of dogs. He also painted conflagrations.

477. SWAN ATTACKED BY DOGS. A swan, with wings outstretched in fury, has beaten off a dog, the heads of two others are seen approaching to the attack; background, architectural ruins and fragments. Signed "Abraham Hondius." On Panel —height, 10 in.; width, 13½ in. M'Lellan Collection.

Honthorst. Willem van Honthorst, 1604-1666. Dutch School.

WILLEM VAN HONTHORST, a portrait painter, native of Utrecht, and brother of the famous Gerard van Honthorst (Gherardo dalle Notti), was trained under Abraham Bloemaert and partly by his brother. He pursued his calling principally in Berlin, the Hague, and in Utrecht, and was much patronised by the ruling classes of his period.

478. PORTRAIT OF FREDERICK HENRY OF NASSAU, PRINCE OF ORANGE, son of William the Silent and Louise de Coligny, born 1584, died 1647. He was grandfather of William III. of England. Half-length figure, in cuirass, with a broad linen collar, and the medal of an order of knighthood suspended from his neck by a blue ribbon. On Canvas, oval—height, 2 ft. 5 in.; width, 1 ft. 11½ in. Euing Collection.

A similar portrait is in the Royal Gallery (Mauritshuis) at the Hague. Other repetitions of it exist.

Hornel. E. A. Hornel (living artist). Scottish School.

479. The Coming of Spring. Amid a dense clump of oaks, with the acorns, galls, and leaves of a past season, four young girls are gathering snowdrops, the heralds of Spring. Signed "E. A. Hornel, '99." On Canvas—height, 4 ft. 11 in.; width, 3 ft. 11½ in. Purchased, 1900.

Hough. W. Hough. English School.

480. Fruit Piece. A number of plums, some attached to a broken branch, lying on the ground in front of a rock partially covered with moss and ivy. Signed "W. Hough." Water-colour —height, 7½ in.; width, 10½ in. Smellie Collection.

Houston. George Houston (living artist). Scottish School.

481. An Ayrshire Landscape. A stretch of pastoral country, hills in distance, sheep and group of stunted trees in foreground. Signed "George Houston." On Canvas — height, 4 ft. 5½ in.; width, 5 ft. 11½ in. Purchased from the Royal Glasgow Institute of the Fine Arts Exhibition, 1904, and presented by an anonymous donor.

Houston. John Adam Houston, R.S.A., 1813-1884. Scottish School.

Houston, of Scottish descent, was born in Wales, and educated at the Trustees' Academy in Edinburgh. He afterwards studied in Paris and Germany, and resided some time in Florence. From 1840 till 1858 he was resident principally in Edinburgh. He was elected Associate of the Royal Scottish Academy in 1842, and full member in 1845. Latterly he resided in London, where he died. Houston devoted himself chiefly to landscape painting, and to illustration of literary subjects, and generally he succeeded in telling his story with much dramatic force.

482. View of Glasgow and Cathedral. The Cathedral and town of Glasgow, as seen from the Necropolis, part of which is in the foreground. On Canvas—height, 3 ft. 8 in.; width, 6 ft. Presented by A. Dennistoun, of Golfhill, 1877.

Engraved on a large plate by William Richardson, of Edinburgh.

Hubert. F. Hubert. German School.

484. A Forest Glade. In the foreground, a woman walks by the side of a donkey laden with wood; other figures in the distance. Signed "F. Hubert." On Panel — height, 16 in.; width, 28½ in. Teacher Collection.

Hunt. Alfred William Hunt, R.W.S., 1830-1896. English School.

This distinguished water-colour artist, the son of Andrew Hunt, also an artist, was born at Liverpool in 1830, and began as early as his eighth year to draw from nature. Having originally no intention to make art his profession, Hunt was sent to the Liverpool Collegiate School, and in 1848 he won a scholarship at Corpus Christi College, Oxford, and took his degree in 1852. At the same time he still retained his artistic bent, becoming a member of the Liverpool Academy in 1850. In 1854 he exhibited his first picture at the Royal Academy. In 1862 he was elected an Associate of the Society of Painters in Water-colours, from which time he became a regular contributor to its exhibitions, and he was made a full member in 1864. Hunt was greatly influenced in his art by Turner, but was by no means a mere copyist. He was an accomplished draughtsman, and was specially successful in seizing and delineating the more subtle and fleeting aspects of nature. He died in London on the 3rd of May, 1896.

485. Sound of Kerrera. The Sound of Kerrera in which are a number of sail-boats; to left is the island of Kerrera, in middle distance Dunolly Castle, and, beyond, the island of Lismore and the Mull and Morven hills. On Canvas—height, 13½ in.; width, 17½ in.
Ex-Bailie Archibald Gray Macdonald Gift, 1903.

Hunt. William Hunt. English School.

486. In Full Blossom. English farm scene in spring, with apple trees in rich blossom; boy, girl, and calf. The roofs of the farm buildings are seen through the trees. Signed "William Hunt." On Canvas — height, 2 ft. 5½ in.; width, 3 ft. 4 in. Teacher Collection.

Hunt. William Henry Hunt, 1790-1864. English School.

Born in London, Hunt was trained by John Varley, one of the fathers of the art of water-colour painting, and he was also a pupil in the schools of the Royal Academy. He devoted himself to water-colours—painting in his early years landscapes and still life; and in his later days he attained great popularity by his "Rustic Boy" and by other rural subjects. Hunt was a rich colourist, and he rendered fruit and flower subjects with remarkable brilliance and fidelity.

487. An Interior. Lady, erect, in black, low-shouldered gown, head turned from spectator viewing picture on wall, right hand supporting a mandoline, in her left a note. Richly upholstered chair and other furniture. Water-colour—height, 17 in.; width, 12½ in. Signed "W. Hunt." Presented by James Orrock, R.I., 1892.

Hunter. Colin Hunter, A.R.A., 1841-1904. Scottish School.

This distinguished artist was born in Glasgow in July, 1841, the son of an Helensburgh bookseller. He received his education in that town, and there he began life as a clerk. Falling, however, under the influence of Milne Donald, Hunter forsook the pen for the brush, his early efforts being rustic figure subjects. For some time he resided alternately in Glasgow and Edinburgh, but ultimately he settled in London. The work of his mature years was confined almost entirely to delineating effects of sea and shore and incidents of fishing life, and it is on these that his fame will rest. He was a regular exhibitor at the Royal Glasgow Institute, the Royal Scottish Academy, and the Royal Academy. Several of his pictures were acquired for Colonial galleries. "Their Only Harvest" was purchased by the Chantrey Trustees, and "The Herring Market at Sea" by the Corporation of Manchester. He was a member of the Royal Scottish Water-Colour Society, and in 1884 he was elected an Associate of the Royal Academy. He died at Kensington on the 24th September, 1904.

489. Good-Night to Skye. A sea bay in the Western Highlands under a rosy evening sky, boat upturned on pebbly beach in foreground, a rough, rocky foreshore to the right, and in the distance the peaks of Skye. Signed "Colin Hunter, 1895." On Canvas—height, 3 ft. 3 in.; width, 5 ft. 11 in. Purchased, 1895.

490. Sea-Piece—Dawn. Sea shore, under a grey sky, the light breaking through a cloud to the right; on the shore, sea-gulls. Signed "Colin Hunter, 1875." On Canvas — height, 2 ft. 1½ in.; width, 3 ft. 11½ in. Teacher Collection.

491. Ebbing Tide. Highland crofter village on the West Coast; tide receding from the shore, on which are several kelp-gatherers, with horses and carts. Signed "Colin Hunter, '78." On Canvas—height, 1 ft. 9½ in.; width, 2 ft. 11½ in. Teacher Collection.

492. The Falls of Niagara. View of the Horse-shoe Fall, with spray rising in clouds in front of the falling water; trees to the left. Signed "Colin Hunter, '90." On Canvas — height, 17½ in.; width, 27½ in. Teacher Collection.

493. Niagara Rapids. The Rapids where the river suddenly narrows and is thrown into violent commotion before being precipitated over the Falls. Signed "Colin Hunter, 1901." On Canvas—height, 4 ft. 10 in.; width, 10 ft. 10 in. Presented by Sir Donald Currie, G.C.M.G., 1901.

Huysmans. Cornelis Huysmans, 1648-1727. Flemish School.

Huysmans, known also as Houseman, of Mechlin, was a pupil of Gaspar de Witt and of Arthois. He was esteemed one of the best Flemish landscape painters of his period, his style being modelled on the Italian Eclectics. His figures and cattle are well drawn and pleasingly grouped, and he was often employed to insert these in the works of other artists.

495. Landscape. A woody landscape, with rock and trees; on the right a sportsman with dog; left, two women at a fountain. On Canvas, pasted on wood—height, 11 in.; width, 13¼ in. Graham-Gilbert Collection.

496. Landscape. The skirts of a dense wood to the right; centre, a man and woman seated; to the left, a woman coming forward; ruin and two figures in the middle distance. On Canvas—height, 7¾ in.; width, 10½ in. Graham-Gilbert Collection.

Huysum. Jan van Huysum, 1682-1749. Dutch School.

Huysum was one of the greatest ornaments of the school of Dutch flower painting, in which department he was reputed the "Phœnix" of painters. In the arrangement or grouping of flowers, in faithful and exact rendering of minutest detail of structure and colour, and in freedom and lightness of handling, he has never been approached. Huysum was born, lived, and died in Amsterdam, where he received his early instruction from his father, also a flower painter.

497. A Group of Flowers. Globular glass vase, containing rose, lupine, mallow, convolvulus, and other flowers. The composition includes a garden snail, a butterfly, a blue fly, and ants. Signed "Jan van Huysum, fecit." On Canvas—height, 16½ in.; width, 14 in. M'Lellan Collection.

498. A Group of Flowers. In a terra-cotta vase, with bas-reliefs, on a yellow marble plinth, a group of flowers, size of nature, comprising rose, tulip, iris, lily, pink, convolvulus, poppy, peony rose, and other showy plants on a yellow ground: in the master's second manner. Signed "J. van Huysum, fecit, 1727." On Canvas — height, 5 ft. 2 in.; width, 3 ft. 7 in. M'Lellan Collection.

Israels. Josef Israels (living artist). Dutch School.

500. The Frugal Meal. A rustic Dutch interior, with the parents seated at either side of a table, between them a heaped steaming bowl of potatoes; a child's cradle is by the mother's side; behind the father's chair two little ones are eating from a stool, and a third child is seated on the floor with a plate in his lap. A hen picks up fragments in the foreground. Signed "Josef Israels." On Canvas—height, 2 ft. 10 in.; width, 4 ft. 6 in. The gift of the sons of James Reid, of Auchterarder and Hydepark Locomotive Works, 1896.

Etched on a large plate by Leopold Lowenstam.

ISRAELS.—*The Frugal Meal.*

501. FISHER FOLK—FATHER'S BOAT. A woman, with a child in her arms and another by her side, stands on a low sandy beach looking out to sea, watching an approaching boat. Signed "Josef Israels." Water-colour—height, 12¼ in.; width, 8½ in. Smellie Collection.

502. THE HAPPY FAMILY. Rustic interior, with mother, seated by the window, nursing an infant; child with toy carriage looking on; husband seated before the fire lighting his pipe. Signed "Josef Israels." On Canvas—height, 15 in.; width, 22 in. Donald Collection.

Jacque. Charles Emile Jacque, 1813-1894. French School.

JACQUE was one of the ornaments of the famous Barbizon School, his speciality as a painter being sheep and the feathered creatures of the poultry yard, of which he made a scrupulous study. Originally trained as an engraver and etcher, he early turned also to the oil painting of scenes of rustic life, and with equal success he continued to practise both classes of work throughout his life. He was made Chevalier of the Legion of Honour, 1867, and at the Universal Exhibition of 1889 he received a gold medal as a painter and a Grand Prix as an engraver. Jacque's pictures are painted in a low grey tone, almost monochromatic in effect, a preference encouraged by his experience as an engraver.

503. THE WANE OF DAY. In the foreground a pool of water, a barefooted shepherdess standing by its side, and a small flock of sheep, guarded by a dog in front, coming forward to drink; to the left a dark clump of trees, to the right open dreary landscape, with a few trees and a small lake in the middle distance. Signed "Charles Jacque, 1881." On Canvas—height, 2 ft. 3½ in.; width, 3 ft. 2½ in. The gift of the sons of James Reid, of Auchterarder and Hydepark Locomotive Works, 1896.

Janssens. Cornelis Janssens, or Janson van Keulen, 1590-1664? Dutch School.

A portrait and miniature painter, native of Amsterdam, but, according to some, born in London of parents who migrated from the Spanish Netherlands. He practised at the Court of Charles I., and came under the influence of Vandyck, who was nine years his junior. On the execution of his royal patron, JANSSENS settled in Amsterdam. A portrait, signed with his name in full, and dated 1656, is in the Rotterdam Gallery. He also painted the portrait of Milton as a boy ten years of age and that of the great Marquis of Montrose.

505. PORTRAIT OF A LADY. Half-length figure of a lady, hair in ringlets, with pearl necklace, lace-edged neckerchief and stomacher, brown satin bodice with fur-trimmed sleeves. On Canvas—height, 2 ft. 4½ in.; width, 2 ft. 1 in. Formerly attributed to Mytens. M'Lellan Collection.

Jones. George Jones, R.A., 1786-1869. English School.

Jones was the son of John Jones, a mezzotint engraver in London. He became a student of the Royal Academy when a boy, but for a time, during the Peninsular War, he served as an officer of Militia. At the conclusion of the war, Jones returned to art, and devoted himself to painting views of towns and battle-pieces. He was elected an Associate of the Academy in 1822, and full member in 1824, and was a contributor to its exhibitions for 66 years—from 1803 till 1869 inclusive. He was also Keeper of the Royal Academy from 1840 till 1850, having previously held the office of Librarian; and in 1849 he published a memoir of Sir Francis Chantrey, R.A. He died in London on the 19th September, 1869.

506. The Relief of Lucknow. Evening, November, 1857. The relief of the sufferers besieged at Lucknow, rescued by General Lord Clyde and the army on the march to the British Camp, was thus described by his lordship—"In leading the sufferers out of Lucknow my great anxiety was to keep them silent, and to press them to exertion to reach the British Camp. My distress and difficulties were great, as the women, from debility, would sit down, and the children cried and mourned under their fears and privations." On Canvas — height, 3 ft. 4 in.; width, 5 ft. 10 in. Presented by Mrs. Jones, widow of the artist, 1880.

507. Cawnpore—Passage of the Ganges, on the 29th and 30th of November, 1857. The passage of the army, and of about 1,500 women, children, and sick and wounded soldiers, rescued from Lucknow, occupied more than thirty hours. Lord Clyde, with his staff, is on the rising ground; in the foreground are medical officers attending the sick. The bridge was defended by Captain Peel's heavy guns. The baggage was carried by elephants and camels. On Canvas—height, 3 ft. 4 in.; width, 5 ft. 10 in. Presented by Mrs. Jones, widow of the artist, 1880.

Jordaens. Jakob Jordaens, 1593-1678. Flemish School.

This artist was a native of Antwerp, and contemporary and friend of Rubens, who assisted him with counsel and otherwise. He was a man of great industry, and that, combined with his popularity, enabled him to amass a very considerable fortune. He painted principally historical and mythological subjects, and in the fantastic details of the latter he was most successful. The influence of Rubens may be traced in his colour and powerful handling, but he was nevertheless a man of strong individuality. In his old age Jordaens embraced the Protestant faith. He died of the plague at Antwerp.

508. The Fruit Seller. Half-length life-size figures of two women and a man, two standing within, and the other outside, a richly carved doorway, by which is a parrot on a perch. The two inner figures are illuminated by candle light. The outer bears a basket of grapes. On Canvas — height, 3 ft. 9½ in.; width, 5 ft. 1 in. M'Lellan Collection.

Kalf. Willem Kalf, about 1630-1693. Dutch School.

Kalf was born in Amsterdam about 1630. He studied under Hendrick Pot, a historical painter, and his early works were of that class. Latterly he confined himself to the painting of still life, and was particularly successful in his rendering of flowers, fruit, vases, and kitchen utensils. He died at Amsterdam in 1693.

509. The Delft Plate. A table, on which is a blue and white delft plate, with peaches, lemons, etc.; gilt vase and cover behind. On Canvas — height, 2 ft. 3 in.; width, 1 ft. 10 in. Donald Collection.

510. Still Life. On a table, a blue and white plate, with various fruits; gilt vase and cover behind. Signed "W. Kalf." On Canvas — height, 2 ft. 7½ in.; width, 2 ft. 2 in. Donald Collection.

Kellner. Herman Kellner. Modern German School.

511. The Ravages of War. Villagers, with their children, and such of their possessions as they have been able to carry away, are flying from their ruined homes; a burning village is seen in the distance to the left. Signed "Herman Kellner, München." On Canvas—height, 2 ft. 11 in.; width, 4 ft. 1 in. Teacher Collection.

Kelly. R. Talbot Kelly (living artist). English School.

512. In a Barren and Dry Land, where no Water is. A sandy desert, through which a caravan of camels is wending its way; bare cliffs and precipices around. Signed "R. Talbot Kelly, 1894." On Canvas — height, 3 ft.; width, 3 ft. 2 in. Teacher Collection.

Kidd. William Kidd, *H.*R.S.A., died 1863. Scottish School.

Kidd began his career as an apprentice to a house painter, but while still young removed to London, where he occupied himself chiefly in painting subjects illustrative of Scottish domestic life. He first exhibited in the Royal Academy in 1817, and continued to do so for a number of years. He was elected an honorary member of the R.S.A. in 1849. An improvident man, he was continually in monetary difficulties. Latterly he was indebted for his maintenance to assistance given by friends and to a pension granted by the Royal Academy. He died in London on the 24th December, 1863.

514. An Art Connoisseur. In a room, the walls of which are profusely decorated with pictures, a monkey is seated on a chair looking through a magnifying glass at a painting of a nude figure within a cabinet, the doors of which are open. The

dressing gown of the absent owner hangs on the chair, and his slippers are on the floor. To the right, at the room door, a black manservant and a female domestic stand grinning at the proceedings. Signed "W. Kidd." On Panel—height, 11½ in.; width, 13½ in. Presented by Arthur Kay, 1901.

Kneller. Sir Godfrey Kneller, Bart., 1646-1723. Dutch School.

This celebrated portrait painter was born at Lübeck, the son of an inspector of mines. As it was intended that he should follow a military career, he was sent to Leyden for his preliminary studies. Whilst there, however, he displayed such artistic proclivities that his father sent him to Amsterdam, where he became a pupil of Rembrandt, and afterwards of Ferdinand Bol. Subsequently he visited Rome and Venice. Returning from Italy he was persuaded to settle in London, where he rapidly acquired a great reputation, and became the favourite painter of the Court. He painted the portraits of Charles II., James II., William III., and Queen Anne, several continental monarchs, and a large number of the distinguished people of his time. He also executed the celebrated series of 12 female portraits known as the Hampton Court Beauties, only 8 of which, however, are now known to be in existence. Kneller was knighted in 1692, and was made a baronet in 1715. He died at Twickenham in 1723.

516. Portrait of William III. Three-quarters length, seated, in dark peruke, red coat, and olive-green mantle lined with silk, with insignia of Garter and royalty. On Canvas—height, 21½ in.; width, 17½ in. Presented by T. Graham Young as a memorial of his father, James Young, LL.D., F.R.S., of Kelly, 1900.

Knox. John Knox, 1778-1845. Scottish School.

Knox, a native of Paisley, received his early instruction in art under Alexander Nasmyth. He was for many years a teacher of drawing and painting in Glasgow. Several of his pupils rose to eminence, among whom were Horatio M'Culloch, R.S.A., and Sir Daniel Macnee, *P.*R.S.A. Knox painted and exhibited panoramas of Ben Lomond, Edinburgh, Glasgow, Dublin, etc., and these, during his life, enjoyed much popularity. He removed to Keswick about 1840, where he died on the 15th January, 1845.

517. View of Loch Lomond. Panoramic or bird's-eye view of Loch Lomond, the neighbouring hills and surrounding country, including the Firth of Clyde and sea lochs, as supposed to be seen from the upper part of the loch. On Canvas — height, 2 ft. 0½ in.; width, 5 ft. 2 in. Euing Collection.

518. View of Ben Lomond. Panoramic or bird's-eye view of the top of Ben Lomond, the neighbouring hills, Loch Lomond, and surrounding country. On Canvas — height, 2 ft. 0½ in.; width, 5 ft. 2 in. Euing Collection.

Koekkoek. Herman Koekkoek, 1815-1882. Modern Dutch School.

KOEKKOEK, the son of an eminent Dutch marine painter, was born at Middleburg, and devoted himself in Amsterdam, with much acceptance, to the branch of painting in which his father was eminently distinguished. Several other members of this family have attained distinction as artists.

519. A MARINE SUBJECT — STORMY WEATHER. A boat, heavily manned, is just reaching the shelter of a wooden pier, where two are already moored; beyond, a vessel, under stress of weather, is making for the pier. Signed "H. Koekkoek, 1853." On Canvas — height, 2 ft. 1 in.; width, 2 ft. 10 in. Euing Collection.

Koffermans. Marcellus Koffermans. Middle of 16th Century. Flemish School.

Little is known of this artist, further than that he practised in Antwerp, where he was admitted into the guild of St. Luke in 1549.

520. A PIETA. The body of the dead Christ is being anointed and prepared for burial by the two Marys and other holy women —Joseph of Arimathea supporting the Saviour's head; in the cave behind, Jews are burying a body; to the right, three crosses, on which hang bodies; and, in the distance, the gate, wall, and towers of a mediæval city dominated by a castle. On Panel — height, 8½ in.; width, 11 in. M'Lellan Collection.

Lagrenée. Louis Jean François Lagrenée, 1725-1805. French School.

LAGRENÉE, a pupil of Carl van Loo, studied also in Rome as a pensioner of the king. He became a member of the French Academy in 1755; of which body he was, in 1758, appointed assistant professor; in 1762 he was made professor; and in 1785 he was advanced to the office of rector of the Academy. By the Empress Elizabeth II. of Russia he was invited to St. Petersburg in 1760, and appointed Director of the Imperial Academy and first painter to the Empress. He returned to Paris in 1763, and from successive governments he received many honours, the last being the Cross of the Legion of Honour from Napoleon in 1804.

521. PORTRAIT OF PRINCE PAUL OF RUSSIA. Half-length figure of the Prince, a youth with a white peruke, green sash, and order on his breast. On Canvas — height, 23 in.; width, 18 in. Euing Collection.

Prince Paul, afterwards Emperor, son of Empress Catherine II., was born in 1753, and murdered in 1801.

La Thangue. H. H. La Thangue, A.R.A. (living artist). English School.

522. Provençal Winter. In an orchard a woman in a pink dress, with white kerchief on her head, emptying a basket of oranges into a sheet spread on the ground; to right, in foreground, a rose bush in full bloom. Signed "H. H. La Thangue." On Canvas—height, 2 ft. 6 in.; width, 3 ft. Purchased from the Royal Glasgow Institute of the Fine Arts Exhibition, 1904, and presented by an anonymous donor.

Lauder. Robert Scott Lauder, R.S.A., 1802-1869. Scottish School.

Lauder was a native of Edinburgh, and studied art successively in his native city and in London. After his marriage to a daughter of the Rev. John Thomson, of Duddingston, he spent several years in the great cities of Italy, then practised in London, and ultimately settled in Edinburgh, where he died. He is known principally as a painter of scriptural, historical, and *genre* subjects, which are remarkable for skilful and harmonious colour.

523. Portrait of a Lady. Three-quarter length figure of a lady in white satin dress, seated at an antique escritoire. On Canvas—height, 2 ft. 1 in.; width, 1 ft. 7½ in. Euing Collection.

Lauder. Charles James Lauder (living artist). Scottish School.

524. Bowling. The harbour and town of Bowling, with steam and sailing vessels lying alongside the wharves and anchored in the stream. A steamer is proceeding down the river. On the left are the Renfrewshire hills, and on the right those of Old Kilpatrick. Signed "C. J. Lauder." Water-colour —height, 23½ in.; width, 35½ in. Smellie Collection.

Lawrence. Sir Thomas Lawrence, *P.*R.A., 1769-1830. English School.

This celebrated portrait painter, the son of an innkeeper at Devizes, was born at Bristol on the 4th of May, 1769. He was remarkably precocious, and at a very early age he produced portraits in chalk of some of his father's customers, which attracted much attention. When only ten years of age he began drawing portraits in crayons at Oxford. At the age of seventeen he commenced painting in oil, and a year afterwards he removed to London and entered the schools of the Royal Academy. In 1791, when only 22 years of age, he was elected an Associate of that body, and the following year he succeeded Sir Joshua Reynolds, on the death of that artist, as painter to the King. From that time his career was one of signal and uninterrupted success. In 1794 he was elected a Royal Academician, he was knighted by the Prince Regent in 1815, and in 1820, on the death of Benjamin West, he was elected President of the Academy. He died in London on the 7th January, 1830.

525. Portrait of the Poet Thomas Campbell. (See Catalogue of Sculpture.) Bust, life size, face turned towards the right. Inscribed "Malcolm Stewart, 1902, after Lawrence." On Canvas—height, 2 ft. 6 in.; width, 2 ft. 1 in. Presented by Malcolm Stewart, 1902.

Copy by Malcolm Stewart of the portrait in the National Portrait Gallery, London.

526. Portrait of Sir John Moore, K.B., 1761-1809. Bust, life size, in military uniform, looking to the front. Inscribed "Malcolm Stewart, 1902, after Lawrence." On Canvas—height, 2 ft. 6 in.; width, 2 ft. 1 in. Presented by Malcolm Stewart, 1902.

Copy by Malcolm Stewart of the portrait in the National Portrait Gallery, London.

Lieutenant-General Sir John Moore was a native of Glasgow, and was the third son of John Moore, M.D. Entering the army in 1776, he saw a great deal of service in Corsica, the West Indies, Holland, and Egypt. In 1808 he took command of the army in Spain, and was killed during the disastrous retreat to Corunna

Lavery. John Lavery, R.S.A. (living artist). Scottish School.

527. Glasgow International Exhibition, 1888.—State Visit of Her Majesty Queen Victoria to the Exhibition, 22nd August, 1888. Sir Archibald Campbell, Bart. (Lord Blythswood), reading the Address to Her Majesty. On Canvas—height, 8 ft. 5 in.; width, 13 ft. 4 in. Signed "J. Lavery, 1890." Painted for the Executive Council of the Exhibition.

Lee. Frederick Richard Lee, R.A., 1798-1879. English School.

This popular landscape painter was born at Barnstaple, and in his youth saw some military service while holding a commission in the 56th Regiment. In 1818 he entered on his artistic studies as a student at the Royal Academy, of which body he became an Associate in 1834, and a full member in 1838. He delighted chiefly in the scenery of his native Devonshire and its coasts.

528. Showery Weather. Sunrise on the sea coast. A pair of horses pulling a cart loaded with fishing nets; the sun just above the horizon behind them. Signed "Fredk. Richd. Lee, 1834." On Canvas—height, 2 ft. 10 in.; width, 3 ft. 7 in. Vernon Collection of the National Gallery, London. Lent by the National Gallery.

Exhibited at the British Institution in 1834. Engraved by E. Radclyffe.

Leitch. William Leighton Leitch, R.I., 1804-1883. Scottish School.

Leitch was born in Glasgow of parents in humble circumstances. On leaving school he was sent to work in a weaving factory, but early developing a taste for art he gave up his situation and obtained employment in the shop of a house painter. At the age of twenty, and with a wage of 15s. per week, he married; but soon he was engaged, at 25s. per week, as a scene-painter in the Theatre Royal, Queen Street, where he remained for about a year. Removing to Cumnock he was employed in the decoration of snuff-boxes. Coming under the notice of the Marquis of Hastings and Dr. Young, of Irvine, on their advice he removed to London, where, recommended by David Roberts, he got employment again as a scene-painter. In 1832 he exhibited at the Society of British Artists. Through the kindness of Mr. Anderson, a stockbroker, Leitch was enabled to travel in Italy, where he remained for four years. On his return home he devoted himself to teaching, his pupils including numerous members of the aristocracy. By Lady Canning, one of his pupils, he was recommended to Her Majesty Queen Victoria, to whom he had the honour of giving lessons in water-colour drawing, and for over twenty years he similarly instructed the members of the Royal Family, his last pupil being Queen Alexandra, then Princess of Wales. From 1841 to 1861 he was a regular exhibitor at the Royal Academy. He was a member and for some time Vice-President of the Society of Painters in Water-Colours. Leitch died in London on the 25th April, 1883. Many of his works have been engraved.

529. Italian Scene—A Borghese Farm. In the centre a farmhouse, another building to the left; in the foreground a man and two women, to the right a clump of trees; in the distance hills. Signed "W. L. Leitch, 1882." Water-colour—height, 10 in.; width, 15¾ in. Smellie Collection.

530. Italian Landscape. In the foreground a stream, on which is a man in a cobble, and to the right, on the bank, are women drying linen; behind is a building with a circular tower, connected by a low wall with another building; on a roadway are men, women, and cattle; in the distance hills. Signed "W. L. Leitch, 1877." Water-colour—height, 8¾ in.; width, 14¾ in. Smellie Collection.

531. Canal near Bowling. A canal, over which is thrown a footbridge. On the right bank are a man and woman seated, another woman standing near; in the stream is a canal boat, in which are two men, one steering; on the left bank are several men, women, and horses, and a red-tiled house, near which are trees; in the distance Dumbarton Rock is seen, and to the right are the Kilpatrick hills. Signed "W. L. Leitch, 1877." Water-colour—height, 8¼ in.; width, 22¾ in. Smellie Collection.

532. Clyde, from Dalnottar Hill. In the foreground a road through a moor, on which are a few cattle and a woman; to

the left is the River Clyde and Dumbarton Rock; and to the right is Dalnottar Hill. Signed "W. L. Leitch, 1877." Water-colour—height, 8¾ in.; width, 14¾ in. Smellie Collection.

533. Dunglass and Bowling. In the foreground the right bank of the Clyde, with the river flowing past; several logs of wood are lying about, on one of which a man is reclining; two women with water vessels stand conversing; to the right is a row of trees; in the middle distance is the village of Bowling, beyond which rises Dunglass Hill; the gable of Dunglass House and Henry Bell's monument are also seen. Signed "W. L. Leitch, 1877." Water-colour—height, 8¾ in.; width, 14¾ in. Smellie Collection.

534. Dumbarton Castle from the Leven. The junction of the River Leven with the Clyde; in the centre Dumbarton Rock and Castle; to the left the hulk of a partially dismasted vessel, beached, the cargo being unloaded into carts; in the distance houses, and behind are hills; in the foreground men are employed about wreckage; and, to the right, is the River Clyde. Signed "W. L. Leitch, 1877." Water-colour — height, 8½ in.; width, 22½ in. Smellie Collection.

535. On Loch Fyne. Towards the left a castle facing the loch, with other buildings, and a group of trees behind; in the near foreground is a ferryboat, and, on the banks of the loch, cattle and two women; on the right, part of a boat is seen. Signed "W. L. Leitch, 1880." Water-colour — height, 8¾ in.; width, 14¾ in. Smellie Collection.

536. Priests at Prayer. The interior of a church, with two priests seated before the altar, one with hand outstretched in the act of blessing a kneeling girl. To the left a woman, with two children, kneels. Signed "W. L. L.," in monogram. Water-colour—height, 5 in.; width, 3½ in. Smellie Collection.

537. Loch Awe. In foreground a road leading past the left side of the loch, on which are cattle and a drover; mountains in the distance. Signed "W. L. L., 1856." Water-colour—height, 6 in.; width, 8¾ in.
Ex-Bailie Archibald Gray Macdonald Gift, 1903.

538. Italian Scene. A river with boats and passengers; on the far bank a group of buildings, with a round tower in the centre; in the distance snow-clad mountains. Signed "W. L. L., 1856." Water-colour—height, 6½ in.; width, 9½ in.
Ex-Bailie Archibald Gray Macdonald Gift, 1903.

539. Classical Composition. In right foreground a group of persons near the ruins of a building, on which are sculptured figures. In middle distance a classical building, and, beyond, a stretch of blue water. On Canvas—height, 12 in.; width, 17 in. Ex-Bailie Archibald Gray Macdonald Gift, 1903.

Lely. Sir Peter Lely, 1618-1680. English School.

Sir Peter Lely, whose original name was Van der Faes, was born at Soest, in Westphalia, his father being a military man. After receiving some instruction from De Grebber at Haarlem, he resolved to visit England, and there he settled as a portrait painter, imitating the style of, and as far as possible constituting himself successor to, Vandyck, who had recently died. He painted for Charles I.; during the Commonwealth he was patronised by Cromwell, whose portrait he painted; and at the Restoration was appointed principal Court Painter to Charles II., who made Lely a baronet. Portraits by Lely are numerous in old family collections.

See Portraits from the Old Town Hall, No. 743.

Lemmens. E. Lemmens.

540. Poultry. Farmyard interior, with ducks, turnips, and various utensils about. Signed "1857. E. Lemmens." On Canvas—height, 9 in.; width, 12½ in. Teacher Collection.

Leyden. Lucas van Leyden, 1494-1533. Dutch School.

Lucas Jacobsz, commonly known as Lucas van Leyden, on account of that city having been his birthplace, was one of the most influential of the early artists of the Dutch School. In addition to paintings in oil, tempera, and on glass, he executed a large number of engravings, etchings, and woodcuts, these being at the time new arts, contemporaneously carried to great perfection by Dürer and Raimondi. His prints are now rare and highly valued.

541. The Musicians. Quaint figures of a man and woman, the former tuning a guitar after a violin, which the woman is playing. Almost identical with the engraving dated 1524, described in Bartsch's "Peintre Graveur," vol. vii., p. 421, from which it was probably painted by a later hand. On Panel—height, 19 in.; width, 13½ in. Graham-Gilbert Collection.

Lingelbach. Jan Lingelbach, 1625-1687. Dutch School.

This artist was born in Frankfort-on-Maine, but at a very early age his family removed to Amsterdam. While a youth he studied in Paris and Rome, and his residence in Italy had a lasting effect on his manner and choice of subjects. He painted chiefly views of seaports with shipping, architectural ruins, etc.; and the figures with which his pictures are enlivened show great variety of character, costume, and nationality. He very frequently inserted figures in the landscapes of Dutch contemporary artists.

542. Moorish Sea Coast—Slave Merchants and Slaves. A Moorish harbour, with massive castellated fortification on a promontory in the mid-distance. In foreground three merchants, and near them two men in chains, shipping, merchandise, etc. Signed "J. Lingelbach." On Canvas — height, 13¼ in.; width, 14½ in. Euing Collection.

543. An Italian Seaport. A busy seaport town, with much bustle and shipping. In foreground, classical buildings, equestrian and other statues, and numerous figures of various nationalities, with baggage, etc. Signed "J. Lingelbach." On Canvas—height, 2 ft. 5 in.; width, 3 ft. 4 in. Graham-Gilbert Collection.

Linnell. John Linnell, 1792-1882. English School.

John Linnell, a native of London, commenced his art career about 1805, and for more than three-quarters of a century he occupied a place on the roll of British artists, being in the end acknowledged head of the landscape school of his day, and second only in genius to Turner, with whom he was long contemporary. About the year 1805 he was placed under the tuition of Benjamin West, and subsequently he received instruction from Varley, the father of modern English water-colour painting. Linnell was an exhibitor at the Royal Academy as early as 1807, but although he continued to contribute works to the Exhibition during his life, he never became a member of that body. In his early years he worked for a livelihood in all departments of art; later he devoted himself largely to portraiture and figure subjects; and it was only in his mature years and old age that he became strictly a landscape painter, although it was in this branch of art that he attained his highest excellence, and revealed his profound and varied powers.

544. Downward Rays. A spacious, richly-wooded landscape, with cattle and figures in and near the foreground; a lake in the middle distance towards the left. Rays of sunlight from under a dark cloud shoot athwart the whole cloudy sky. Signed "J. Linnell, 1872." On Canvas — height, 2 ft. 3½ in.; width, 3 ft. 2½ in. The gift of the sons of James Reid, of Auchterarder and Hydepark Locomotive Works, 1896.

545. A Coming Storm. A wide stretch of richly-wooded country in Surrey. In the foreground a stream flowing towards the right, with stunted and gnarled trees on its banks, amid which, on the right, is a small cottage; on the left a flock of sheep, driven forward by several persons and a dog; and behind are some oxen, with a man on horseback. The sky is lowering, and a heavy black cloud, from which lightning issues, is approaching from the right distance. Signed "J. Linnell, 1873." On Canvas—height, 4 ft. 2 in.; width, 5 ft. 6 in. Bequeathed by John M'Gavin, 1881.

Lisse. Dirk van der Lisse, ...-1669. Dutch School.

An imitator and probably a pupil of Poelenburgh, a famous painter of classical landscapes, in which females bathing are frequently introduced. Van der Lisse was admitted to the Guild of St. Luke's in the Hague in 1644, and at the period of his death, in 1669, he was Burgomaster of the city.

546. The Sleeping Warrior. Nude figure of a young man semi-recumbent, asleep on a crimson drapery, his armour and sword by his side. On Copper, octagonal—height, 5 in.; width, 7 in. M'Lellan Collection.

Formerly attributed to Rottenhamer.

547. A Classical Landscape. A stream, with wooded banks and waterfall; a shepherd, nude, playing a pipe, another seated by his side; to the left, a Cupid leading a white bull; and to the right, a woman in blue scarf. On Canvas — height, 2 ft. 1¼ in.; width, 3 ft. 3¾ in. Graham-Gilbert Collection.

Lockhart. William Ewart Lockhart, R.S.A., 1846-1900. Scottish School.

Lockhart, a native of Dumfriesshire, spent the early part of his life in Glasgow. Removing to Edinburgh in 1860, he entered the Trustees' Academy, where he was trained under Robert Scott Lauder. At the age of seventeen he undertook a voyage to Sydney, and four years afterwards he visited Spain, the result of which was the painting of "The Lovers' Quarrel," exhibited in 1868, the first of a series of Spanish pictures which he executed, and which are considered the most charming of his works. In 1870, when only twenty-four years of age, he was elected an Associate of the Royal Scottish Academy, and three years later he was made a full member, becoming also in the same year an Associate of the Society of Water-colour Painters. Later, Mr. Lockhart settled in London, where in 1887 he was commissioned by Her Majesty Queen Victoria to paint "The Jubilee Celebration in Westminster Abbey," a work which occupied him for about three years, and which now hangs in the Royal Galleries at Windsor.

549. St. Andrews Pier. Fishing boats entering the harbour of St. Andrews; a group of fishermen and others on the pier; leaden and squally sky. Inscribed "St. Andrews Pier, East. W. E. Lockhart, R.S.A., 1878." Water-colour—height, 14 in.; width, 19½ in. Teacher Collection.

550. Sunset—St. Andrews. Pier in the foreground, with figures; the last rays of the setting sun lighting up the spires and prominent buildings of the town. Signed "W. E. Lockhart, R.S.A." Water-colour—height, 14½ in.; width, 21½ in. Teacher Collection.

551. Palace of the Duke of Montpensier. A river, with yachts; on the embankment men and women in gaily coloured attire; palace seen through the trees. Inscribed "Palace of the Duke of Montpensier, Seville. W. E. Lockhart, R.S.A." Water-colour—height, 9½ in.; width, 14½ in. Teacher Collection.

552. Near the Hague. A sylvan glade, with woman knitting; figure of man behind. Inscribed "Near the Hague. W. E. Lockhart, R.S.A." Water-colour—height, 8½ in.; width, 14½ in. Teacher Collection.

553. Portrait of the Right Hon. Arthur James Balfour, M.P. Three-quarter length, life size, turned slightly towards the left, in a dark frock coat and vest, and grey trousers. His right hand rests on a dispatch box placed on a table, upon which are also books and documents. Signed "W. E. Lockhart, R.S.A." On Canvas—height, 4 ft. 7½ in.; width, 3 ft. 3½ in. Presented by A. Cameron Corbett, M.P., 1898.

Lockhurst. Van Lockhurst.

555. A Pastoral Landscape with Cattle. Signed "Van Lockhurst." On Canvas — height, 23½ in.; width, 35½ in. Teacher Collection.

Lombard. Lambert Lombard, 1506-1566. Flemish School.

The son of a peasant at Liege, Lombard was trained in art under the influence of Mabuse, who inspired his pupil with a love for the glories of Italian art. He was enabled, by patronage, to study the works of the great masters in Florence and in Rome, and at the same time to acquaint himself with the monuments of antiquity in these cities. Lombard, by his industry and zeal, became a man of wide culture, as painter, engraver, architect, antiquary, and poet. He lived principally in his native town.

556. The Saviour takes leave of His Mother. In front of an arched gateway and wall, the Saviour, with several of the apostles, about to leave Mary (kneeling) and other holy women; the landscape has a castle in the middle distance, and, beyond, a walled town and castle representing Jerusalem, all conceived in the mediæval spirit. On Panel—height, 2 ft. 11 in.; width, 1 ft. 9½ in. M'Lellan Collection.

Formerly attributed to Patinir.

Loo. Charles André van Loo, 1705-1765. French School.

Carle van Loo, the son of Louis, and younger brother of Jean Baptiste van Loo, was born at Nice, and was instructed partly by his father and partly by his elder brother, who had already attained a high reputation. In addition to painting portraits and figure subjects generally, he executed

a great number of grand historical, scriptural, and classical compositions for public purposes. He was principal painter to Louis XV. in 1762. Many members of the Van Loo family were eminent artists.

557. The Four Seasons. Group of four figures personifying the seasons—Bacchus representing spring; Flora, summer; Ceres, autumn; and Diana, winter. On Canvas, circular—4 ft. 3 in. diameter. M'Lellan Collection.

Loo. Jean Baptiste van Loo, 1684-1745. French School.

Jean Baptiste van Loo, elder brother of the above, came of a family of artists, his father, grandfather, and great-grandfather having all been painters. He was born at Aix in Provence, and received his first art instruction from his father. Whilst yet a young man he obtained some celebrity for works executed for churches and public buildings in Toulon. On leaving that town he travelled in Italy, remaining for some time in Rome. In 1737 he visited England, where he remained until 1742, painting during that time the portraits of the Prince and Princess of Wales, Colley Cibber, and many other distinguished persons. He died at Aix in 1745.

558. Portrait of George, 10th Earl Marischal, 1693-1778. Half-length portrait, life size, of a young man in plate armour, head turned towards the left, wearing a lace ruff and having a powdered wig, which falls in curls upon his shoulders. On Canvas—height, 2 ft. 6 in.; width, 2 ft. $0\frac{3}{4}$ in. Presented by Charles J. C. Douglas, late of Glenfinart, Argyllshire, 1901.

George was brother of the famous Marshal Keith, of Frederick the Great's army. He was captain in the Scottish troop of horse Grenadier Guards, but was dismissed the service for his Jacobite leanings. He took part in the rebellion of 1715, and was in consequence deprived of his titles and estates. Taking refuge in Prussia he became a favourite with Frederick the Great, who employed him as his Ambassador Extraordinary to France. Refraining from engaging in the rising of 1745, the Earl was pardoned, and took the oath of fealty to the Hanoverian Government. He died at Potsdam at the age of 86.

Loo. Jakob van Loo, 1614-1670. Dutch School.

Van Loo was a painter of historical pictures and portraits. He followed his profession at Amsterdam, and afterwards in Paris, where he died. He was a member of the French Academy, and particularly excelled in designing nude figures, which he drew very correctly, and finished in a remarkably neat manner. He was grandfather of the two above-mentioned French artists, J.B. and Carle van Loo.

559. Susannah and the Elders. Susannah, nude, seated by the side of a sculptured fountain, clutching a red drapery, her face turned in terror to the two elders at her back. Scene: a palace garden, the palace seen through trees. Signed "J. van Loo, fecit." Height, 2 ft. 6 in.; width, 2 ft. 1 in. Graham-Gilbert Collection.

Lorimer. John H. Lorimer, R.S.A. (living artist). Scottish School.

560. Portrait of Rev. Peter Hately Waddell, LL.D. Three-quarter length, standing, looking to left, in black frock coat and small cap; behind a table on which are a Bible, tumbler, etc. Signed "J. H. L.," in monogram, dated "'84," and inscribed "J. H. Lorimer, 1884; retouched, 1893." On Canvas—height, 4 ft. 1½ in.; width, 3 ft. 3½ in. Presented by his son, James Waddell, 1903.

Dr. Waddell (1816-1891), a native of Balquhatson, Stirlingshire, was originally a licentiate of the Church of Scotland. In 1843 he joined the Free Church, but shortly after seceded, and founded a church in Girvan. In 1862 he removed to Glasgow, where he established a church in the City Hall. He was a popular lecturer, and author of numerous works, editor of an edition of Burns, and he translated the Psalms and Isaiah "frae Hebrew intil Scottis." He was an LL.D. of Tusculum College, U.S.A.

Loutherbourg. Phillipe Jacques De Loutherbourg, R.A., 1740-1812. English School.

De Loutherbourg, although a native of Strasbourg, at an early period adopted England as his home, and became a member of the Royal Academy of Art. He was a skilful but highly conventional landscape painter, and one of the most successful of scenic artists The scene-painting manner, indeed, so predominates in his work that there is little of truth in his colour or composition, consequently it was observed by a contemporary, Peter Pindar—

> "And Loutherbourg, when Heaven wills
> To make brass skies and golden hills,
> With marble bullocks in glass pastures grazing,
> Thy reputation too will rise."

562. Landscape and Cattle. Thunderstorm. In a hilly landscape a group of three cattle, a man on horseback, and a dog, all much terrified, in a thunderstorm; lightning striking near them. On Panel—height, 10½ in.; width, 12½ in. Euing Collection.

Lucatelli. Andrea Lucatelli or Locatelli, 1660-1741. Italian Roman School.

Lucatelli was a painter of landscapes, mostly classical in feeling, as well as of historical and architectural subjects. His compositions are original and graceful, but his work is not much known. He is said to have been an instructor of Joseph Vernet.

563. Landscape and Figures. A deep landscape between trees to the left and right; in foreground, a man of rude aspect and clothing seated on a rock by the wayside; a woman and a dog hurrying past. On Canvas—height, 10½ in.; width, 13½ in. M'Lellan Collection.

Lucy. Charles Lucy, 1814-1873. English School.

Charles Lucy, a native of Hereford, commenced life as a druggist's apprentice. At an early age he entered as a student in the Ecole des Beaux Arts, Paris. He devoted himself almost exclusively to historical subjects, painting his figures of life size; and a large proportion of his pictures are connected with the Puritan era of English history. Many of these have become popular through engraving.

564. Cromwell with his Family at Hampton Court. The picture represents the Protector surrounded with his family and friends at Hampton Court Palace in the summer of 1658, and embraces, besides the figure of the Protector, his wife, Elizabeth; Mrs. Claypole, his favourite daughter; Richard Cromwell; Lady Faulconbridge; Lady Russell; the blind Milton; Andrew Marvel; and Secretary Thurloe. In the picture John Milton is seated playing the chamber organ. Signed "C. Lucy, Pt., 1863." On Canvas—height, 8 ft. 6 in.; width, 12 ft. 7 in. Presented by William Graham, M.P., 1870.

Engraved by Samuel Bellin.

Mabuse *or* **Gossaert.** Jan de Mabuse or Gossaert, about 1472-1533. Flemish School.

Mabuse, whose patronymic was Gossaert, was a native of Maubeuge (Mabuse), in Hainault, whence the name by which he is commonly known. Along with Quentin Matsys, under whose influence he was trained, he shares the credit of being the first to introduce a free, unconventional, and natural treatment of subjects represented, in opposition to the stiff, dry, linear manner of drawing that prevailed previous to their era. Mabuse very frequently introduced architectural backgrounds and accessories into his pictures. He studied and worked several years in Italy, and on his return to Flanders devoted himself to the painting of portraits, scriptural and clerical subjects for church use, etc. His works are very rare and precious.

566. The Virgin by the Fountain. The Virgin, with long wavy hair, which falls loosely over her shoulders, is seated amid flowers, offering the breast to the Holy Child, around whose body is lightly wrapped a white cloth. She is dressed in a green robe with under-sleeves of yellow, and around her is cast a red drapery with an embroidered border. At her feet is an open book of devotions; an elaborately ornamented fountain plays to the right, behind which is a vast and highly decorated castellated building. To the left is a tall tree, and, beyond, a river with a castle on its edge, and a hilly country, with open fields, woods, etc. On Panel—height, 3 ft. $5\frac{1}{2}$ in.; width, 2 ft. $8\frac{1}{2}$ in. M'Lellan Collection.

Dr. Waagen, who attributed this work to Patinir, says:—"The Virgin, in a landscape, with rich architecture, nursing the Child; her head is of singular tenderness, her red robe very fine—unfortunately, much restored."

MABUSE.—*Virgin by the Fountain.*

A well-known replica of this picture, on a smaller scale, however, exists in the Ambrosiana in Milan, where the work is attributed to Mabuse. The Milan picture has several variations in the landscape and architecture. Dr. Friedlander considers the Glasgow picture to be the work of Bernaert Van Orley.

Macallum. Hamilton Macallum, 1841-1896. Scottish School.

Macallum was born at Kames, in Argyllshire, in 1841. It was his father's wish that he should follow the pursuit of commerce, and consequently he was unable until twenty-three years of age to begin the study of art in the Academy Schools, London. He first exhibited in 1866, and continued to do so at the London Exhibitions until his death in 1896. He painted mostly in the open air, and with equal facility in oil and water colours, and was peculiarly successful in his renderings of effects of sunlight and atmosphere.

567. Haymaking in the Highlands. A seashore, with several figures unloading hay from a boat; to right, boats and a rising ground. Signed "Hamilton Macallum, 1878." On Canvas—height, 1 ft. 7½ in.; width, 3 ft. 4 in. Donald Collection.

Macbeth. Norman Macbeth, R.S.A., 1821-1888. Scottish School.

Macbeth, a native of Port-Glasgow, was, in his earlier years, employed as a designer for calico prints, but, abandoning that calling, he devoted himself to painting, and obtained a most honourable position as a portrait painter, practising first in Greenock, but chiefly in Edinburgh. He was elected A.R.S.A. in 1870, and became R.S.A. in 1880. The last year or two of his life he spent in London, in which city he died on the 27th February, 1888.

568. Portrait of Andrew Galbraith, Lord Provost of Glasgow, 1857-1860. Full length, seated. Signed "Norman Macbeth, R.S.A., 1880." On Canvas—height, 6 ft. 8 in.; width, 4 ft. 8 in. Presented by a few of his fellow-citizens to the Corporation, 15th September, 1882.

569. Portrait of Alexander Whitelaw, M.P. Full length, standing. Signed "Norman Macbeth, R.S.A., 1880." On Canvas—height, 7 ft. 10 in.; width, 4 ft. 10½ in. Presented by a Committee of Subscribers, 1880.

Mr. Whitelaw was a nephew of the Bairds of Gartsherrie, and for some time principal partner in their great iron works. He was the first chairman of Glasgow School Board, and represented Glasgow in the Conservative interest from 1874 till his death, which took place in 1879.

570. Portrait of John Mossman, Hon.R.S.A., Sculptor, Glasgow (1817-1890). Half length, life size, seated. Height, 3 ft. 9 in.; width, 2 ft. 10 in. Presented by the artist, 1886.

571. Portrait of the Rev. Robert Buchanan, D.D. (1802-1875). Full length, life size, seated, in Moderator's robes, at a table on which are books and documents; behind, to the right, are seen the stairs leading to the entrance to the Free Church College, Edinburgh. Signed "Norman Macbeth, A.R.S.A., 1872." On Canvas — height, 6 ft. 7½ in.; width, 4 ft. 7½ in. Presented by the Trustees and Family of Dr. Buchanan, 1898.

Dr. Buchanan was an eminent Free Church Divine, author of "The Ten Years' Conflict," and numerous ecclesiastical and theological works, and was Moderator of the General Assembly of the Free Church in 1860.

M'Culloch. Horatio M'Culloch, R.S.A., 1805-1867. Scottish School.

A native of Glasgow, born 9th November, 1805, M'Culloch, whilst apprenticed to a house-painter, received the elements of art instruction from John Knox, who had at the same time under his tuition Daniel Macnee, afterwards President of the Royal Scottish Academy. M'Culloch contributed to the first exhibition of the Dilettanti Society in the Argyle Arcade in 1828; and in 1829 he exhibited in the Royal Scottish Academy Exhibition. In 1834 he was made an Associate of the Royal Scottish Academy, and in 1838 he became a full member of that body. On becoming connected with the Royal Scottish Academy, he removed to Edinburgh, and subsequently he exhibited little away from that city, having been represented only once, in 1844, in the Royal Academy, London. He devoted himself exclusively to Scottish landscape, and during his lifetime his romantic landscapes had a high reputation in Scotland, their popularity being greatly aided by the vigorous and excellent engravings of many of them executed by Forrest.

574. The Clyde at Erskine Ferry. In the centre of the foreground a man on horseback, with another at his side, awaits by a small jetty the approach of the heavy ferry-boat, in which are passengers and two horses. To the left, among trees, a white house, fishing-nets drying, boats, and figures; to the right, a wooded park, a distant mansion, and square church tower; on the river, shipping. Signed "H. M'Culloch." On Panel—height, 12¾ in.; width, 18 in. Presented by John H. Downes, 1892.

575. Coast Scene. A view on the south coast of England, with characteristic chalk cliffs. In the foreground a yawl and several boats are drawn up on the beach; beside them, figures of sailors. Signed "H. M'Culloch." On Canvas—height, 7½ in.; width, 16 in. Teacher Collection.

576. Ross-shire Landscape. In the middle distance is a loch, into which stretches a wooded promontory, upon which is a house; in the right foreground are wooded rising grounds, a road leads to the left, on which a horseman, followed by a dog, is in

conversation with a traveller on foot; mountains in the distance. Signed "H. M'Culloch." On Canvas — height, 11¼ in.; width, 17½ in. Smellie Collection.

577. Landscape with Stream and Castle. In the distance, on a wooded height, a castle; below, a bridge, and a stream flowing between rocky banks and bending towards the left. Signed "H. M'Culloch." Water-colour — height, 6½ in.; width, 9½ in. Smellie Collection.

578. Landscape with Mountain Background. In the foreground a road, on which, in the middle distance, are two travellers; on the right a wood; in the distance, mountains, and, to the left, a ruined castle. Signed "H. M'Culloch." Water-colour--height, 6¼ in.; width, 9¼ in. Smellie Collection.

579. Dunstaffnage Castle. In the foreground, cattle; in the middle distance Loch Etive, on which are fishing boats; to the left, the Castle of Dunstaffnage; and, in the distance, mountains. Signed "H. M'Culloch, 1854." On Canvas—height, 2 ft. 1½ in.; width, 3 ft. 11½ in. Bequeathed by Mrs. Janet Rodger, 1901.

580. Loch Achray—Morning. In the foreground the right bank of Loch Achray, with cattle, boy, girl, and dog; to the right, stumps of trees partially broken up, and, on a rising ground, the Trossachs Church; in the middle distance are the Trossachs Knolls; from the left bank of the loch rises Ben Venue, at the base of which is Achray House. Signed "H. M'Culloch, 1865." On Canvas—height, 2 ft. 7½ in.; width, 4 ft. 1 in. Bequeathed by Mrs. Janet Rodger, 1901.

581. Loch Achray—Evening. Almost the same view of the loch as above, but under the fading light of evening. Signed "Horatio M'Culloch, 1864." On Canvas—height, 2 ft. 7½ in.; width, 4 ft. 1 in. Bequeathed by Mrs. Janet Rodger, 1901.

582. Loch Maree. In the foreground, which is strewn with boulders is a pool and cattle; beyond is Loch Maree, with Ben Slioch on the left; in the distance are the hills of Ross-shire. Signed "H. M'Culloch, 1866." On Canvas—height, 3 ft. 7½ in.; width, 6 ft. Bequeathed by Mrs. Janet Rodger, 1901.

583. Inch Murrin, Loch Lomond. A woodland scene; to the right are two large oak trees, one decayed; to the left are deer and sheep. Signed "H. M'Culloch." On Canvas—height, 3 ft.; width, 5 ft. 1½ in. Bequeathed by Mrs. Janet Rodger, 1901.

584. Glencoe. The gloomy and rugged pass of Glencoe. In the foreground, which is strewn with boulders, is a group of deer; rising from the Pass on the left are the three lofty mountains known as the Three Sisters. Signed "H. M'Culloch, 1864." On Canvas—height, 3 ft. 7½ in.; width, 6 ft. Bequeathed by Mrs. Janet Rodger, 1901.

585. My Heart's in the Highlands. An inland loch. In the distance a range of mountains rises from the edge of the water, the lower part richly wooded, with, here and there, cultivated fields and farmhouses; in the centre, on an eminence, is a castle, and masses of rock are scattered about. Signed "H. M'Culloch, 1860." On Canvas—height, 2 ft.; width, 3 ft. Bequeathed by Mrs. Janet Rodger, 1901.

This picture was painted for the Royal Association for the Promotion of the Fine Arts in Scotland.

586. Loch Slapin, Skye. On the near side of the loch are two horses, a dog, a woman carrying a bundle, and a group of people near a pony and cart. Several sailing boats are on the loch, and, in the distance, rise the rugged peaks of the Cuchullin Hills. Signed "H. M'Culloch." On Canvas— height, 2 ft 4 in.; width, 4 ft.

Ex-Bailie Archibald Gray Macdonald Gift, 1903.

587. Loch Lomond. On the near bank of the loch several thatched houses, a single-arched bridge, a horse and cart, in which a woman is seated and a dog, towards the right rises Ben Lomond, and on the left are the Argyllshire hills, Ben Voirlich and Ben Arthur being prominent. Signed "Horatio M'Culloch, 1861." On Canvas—height, 2 ft. 9¼ in.; width, 4 ft. 5½ in.

Ex-Bailie Archibald Gray Macdonald Gift, 1903.

M'Ewan. Tom M'Ewan, R.S.W. (living artist). Scottish School.

588. An Interior. Interior of a Scottish peasant's cottage. An old woman seated near a table with a child on her knee, to whom she is giving food; a cradle and other articles of furniture are in the room, and, in the middle of the floor, a hen and chickens. Signed "Tom M'Ewan." On Canvas—height, 2 ft.; width, 2 ft. 5½ in. Purchased, 1898.

M'Gregor. Robert M'Gregor, R.S.A. (living artist). Scottish School.

589. Doing the Provinces. Group of country people looking after a "Punch and Judy" troupe who are proceeding

towards a town, which is seen in the distance; farmstead to the left. Signed "Robert M'Gregor, A., '82." On Canvas—height, 2 ft. 5 in.; width, 4 ft. 6 in. Teacher Collection.

590. A Smoker. An old man filling his pipe at a table. Signed "R. M'G., A., '82." On Canvas—height, 7½ in.; width, 5½ in. Teacher Collection.

591. Breadwinners. Sea-beach scene; in foreground three fishermen, two carrying baskets, etc., one carrying a child, other figures behind. Signed "R. M'Gregor, R.S.A." On Canvas—height, 4 ft. 8 in.; width, 3 ft. 2½ in. Purchased, 1905.

Macgregor. W. Y. Macgregor, A.R.S.A. (living artist). Scottish School.

592. Durham—Evening. On a height beyond a valley, from which smoke is rising, Durham Cathedral, and, to left, Durham Castle. Below, on both sides of the valley, are red-tiled houses. Figures in foreground. Evening sky. Signed "W. Y. Macgregor, 1903." On Canvas — height, 3 ft. 10 in.; width, 4 ft. 8 in. Purchased from the Royal Glasgow Institute of the Fine Arts Exhibition, 1904, and presented by an anonymous donor.

M'Innes. Robert M'Innes, 1801-1886. Scottish School.

M'Innes began life as a working cabinetmaker in Edinburgh, and as a painter he commenced exhibiting at the Royal Academy in London about 1840. He studied and resided for many years in various Italian cities, whence he drew a great proportion of his subjects. He also devoted himself to the painting of portraits. His latter days were spent in Scotland, and he had long ceased to paint when, in 1886, he died in Stirling.

593. An Italian Hostelry. Group of figures inside and at the doorway of an Italian wayside inn. There are, in addition to the landlord and household, a gaily dressed young countryman, three monks, mendicant children, etc. Signed "R. M'Innes, 1849." On Canvas—height, 3 ft.; width, 4 ft. 2 in. Euing Collection.

M'Kay. William D. M'Kay, R.S.A. (living artist). Scottish School.

594. The Old Gateway. A baker's boy and a nurse-girl chatting at the gate of a country mansion; within, an avenue, along which a female is seen approaching. Signed "W. D. M." On Canvas—height, 9½ in.; width, 13½ in. Teacher Collection.

Mackenzie. Daniel Mackenzie. Scottish School.

595. The Braid Burn, near Edinburgh. A Scottish burn, following a rapid course between thickly wooded banks; foreground, a woman, seated, with her feet in the water. On Canvas — height, 2 ft. 0½ in.; width, 2 ft. 9½ in. M'Lellan Collection.

Macnee. Sir Daniel Macnee, *P.*R.S.A., 1806-1882. Scottish School.

Sir Daniel Macnee was born at Fintry, Stirlingshire, but his father dying when the future painter was only six months old, the widow removed with him to Glasgow. The youth early showed a taste for drawing, and was apprenticed, in 1820, to John Knox, landscape painter. He devoted himself to portraiture, in which walk he acquired a high reputation, and his sitters have embraced many eminent contemporary Scotsmen. In 1855 he obtained a medal for a portrait of Dr. Wardlaw, exhibited in the Salon at Paris. In 1876 he was elected *P.*R.S.A., in succession to Sir George Harvey, in which year he received the honour of knighthood, and removed from Glasgow to Edinburgh.

596. Portrait of James Fillans, Sculptor. Half length. (See Catalogue of Sculpture.) On Canvas—height, 2 ft. 4 in.; width, 1 ft. 10 in. Presented by Miss Fillans.

597. Portrait of Horatio M'Culloch, R.S.A. Half length, looking towards the right, engaged in sketching in a Highland glen. Inscribed on back of sketching block, "Horatio M'Culloch, R.S.A.; Daniel Macnee, R.S.A." On Canvas — height, 3 ft.; width, 2 ft. 4 in. Presented by Sir Daniel Macnee.

Engraved by J. Smyth.

598. Portrait of Robert Dalglish, M.P. for Glasgow, 1857-1874. Merchant and Calico Printer. Full-length figure, looking towards the left, his right hand resting on a chair, the left in his trousers pocket. Signed "Daniel Macnee, R.S.A., 1874." On Canvas — height, 7 ft. 10 in.; width, 4 ft. 10 in.

This portrait was painted for the Corporation on his retiring from Parliament to commemorate the services of Mr. Dalglish, who died in 1880, aged 72 years.

599. Portrait of Bailie James Moir. Three-quarters length, full face, in the attitude of addressing a meeting. Signed "Daniel Macnee, *P.*R.S.A., 1877." On Canvas—height, 4 ft. 8 in.; width, 3 ft. 7½ in. Presented to the Corporation, 30th October, 1877.

Painted "by desire of a number of his fellow-citizens, at the close of twenty-five years' faithful services as Police Commissioner, Town Coun-

cillor, and Magistrate, in recognition of the faithful performance of his public duties and of his worth as a private citizen." Bailie Moir bequeathed to the city a valuable library and a large sum of money for its endowment.

600. PORTRAIT OF SIR JAMES BAIN, LORD PROVOST OF GLASGOW, 1874-77. Full length, in court dress, and robe and chain of office. Signed "Daniel Macnee, *P.*R.S.A., 1878." On Canvas —height, 7 ft. 10 in.; width, 4 ft. 10 in. Painted for the Corporation.

601. PORTRAIT OF JOHN AITCHISON, Merchant, Glasgow, 1769-1859. On Canvas — height, 2 ft. 11 in.; width, 2 ft. 3 in. Bequeathed by his daughter, Miss Janet Aitchison, 1886.

602. PORTRAIT OF DAVID HUTCHESON, Shipowner in Glasgow, the pioneer of steam navigation in the West Highlands. Signed "Daniel Macnee, R.S.A., 1869." On Canvas — height, 6 ft. 3 in.; width, 4 ft. 5 in. Bequeathed by Mr. Hutcheson, 1885.

603. PORTRAIT OF SAM BOUGH, R.S.A. Bust figure, life size, looking to the right, in brown coat and vest, with rose in buttonhole. Signed "Daniel Macnee, 1878." On Canvas—height, 2 ft. 5½ in.; width, 2 ft. 0½ in. Presented by Hugh Reid, Hydepark Locomotive Works, 1902.

Engraved by James Faed.

604. PORTRAIT OF A LADY. Half-length portrait of an old lady in black silk dress, black cape, and goffered cap, seated in a chair knitting a stocking. On Canvas, oval — height, 2 ft. 5 in.; width, 2 ft. Signed "Daniel Macnee, R.S.A., 1864." Presented by Mrs. Wiseman, daughter of the artist, 1905.

M'Taggart. William M'Taggart, R.S.A. (living artist). Scottish School.

606. PORTRAIT OF ROBERT GREENLEES. Bust figure, life size. Signed "W. M'Taggart, 1883." On Canvas—height, 2 ft. 5½ in.; width, 2 ft. 0½ in. Presented by his family, per Robert Brydall, 1894.

ROBERT GREENLEES (1820-1894) was a well-known artist in the West of Scotland, and for twenty-nine years (from 1852 till 1881) he was connected with, and latterly headmaster of, the Glasgow School of Art and Haldane Academy, in which position he trained many pupils who have risen to eminence. The portrait was a presentation from former pupils and friends in 1884.

607. East Coast Scene. Children gathering wild berries in the foreground; sea and town in the distance. Signed "W. M'Taggart, 1881." Water-colour—height, 14 in.; width, 20½ in. Teacher Collection.

M'Whirter. John M'Whirter, R.A. (living artist). Scottish School.

608. Sannox Bay, Arran. A sandy shore, on which several boats and a sloop are beached; in the distance, cottages at the foot of a wooded knoll. Signed "MacW." On Canvas—height, 18 in.; width, 29 in. Teacher Collection.

609. Spring Flowers. The rush-covered bank of a stream, with primroses and other wild flowers. Water-colour—height, 9½ in.; width, 13½ in. Teacher Collection.

Maris. James Maris, 1838-1899. Modern Dutch School.

Maris, a member of a distinguished artistic family, was born at the Hague, where he received his early instruction in the local academy. He then removed to Antwerp and, subsequently, to Paris, where he studied under Hébert, and while there was considerably influenced by the Barbizon school of painters. He first exhibited in the Salon in 1862, and continued to do so regularly for some years. In 1872 he finally settled in the Hague. His fame rests chiefly upon his vigorous delineations of Dutch sea scenes. He was awarded the gold medal at the Paris Exhibition of 1889. He died at Carlsbad in October, 1899.

610. Girl on Sofa. A room in which a girl is asleep on a sofa, embroidery lying on the floor. Signed "J. Maris." On Canvas—height, 7 in.; width, 9½ in. Donald Collection.

611. A Dutch Town. Canal, with boats in foreground; bridge to left, behind which are houses, windmills, etc. Signed "J. Maris." Water-colour—height, 14 in.; width, 20 in. Donald Collection.

612. Dutch Lugger. A Dutch lugger grounded on the sea beach, several figures around; sail on distant sea; cloudy sky. Signed "J. Maris." On Canvas—height, 12½ in.; width, 8 in. Donald Collection.

Maris. William Maris. Modern Dutch School.

613. Landscape with Cattle. In the centre, a woman between two cows; to the right, a stretch of water, bordered by reeds; to the left, trees and bushes. Signed "William Maris." Water-colour—height, 12¼ in.; width, 8½ in. Smellie Collection.

Martin. John Martin, 1789-1854. English School.

John Martin was born at Haydon Bridge, near Hexham, 19th July, 1789; apprenticed to a coach painter in Newcastle; ran away from his master, and studied painting. He went to London in 1806, and exhibited first at the Royal Academy in 1811. He ultimately devoted himself to the painting of scriptural scenes conceived in a Miltonic spirit—his "Belshazzar's Feast," "The Fall of Nineveh," "The Plains of Heaven," etc., being well known by engravings and otherwise.

614. Distant View of London. Foreground of grassy fields and trees, with St. Paul's and other buildings of London faintly indicated in the distance. Signed "J. Martin, 1815." On Panel—height, 7 in.; width, 12 in. M'Lellan Collection.

Mauve. Anton Mauve, 1838-1888. Dutch School.

This artist was born at Zaandam, Holland, in 1838. In opposition to the wishes of his family he resolved to follow an artistic career, and early began to study from nature. For some time he was a pupil of Van Os. He was considerably influenced by the French rustic artist Millet, and rendered pastoral scenes with much sympathy. His work is distinguished by exquisite harmony of colour and feeling of atmosphere. He died at Arnheim in 1888.

615. Flock of Sheep. In the gloaming a shepherd drives a flock of sheep across a level field towards left foreground; some of the sheep are on the flat stone cover of a well; to right in rear are water pools. Signed "A. Mauve." Water-colour—height, 12 in.; width, 17½ in. Donald Collection.

Mazzola. Francesco Maria Mazzola, 1504-1540. Italian-Lombard School.

This artist was popularly known as "Il Parmigiano," from his birthplace, Parma, where his father and uncle were painters. At an early age he came under the influence of Correggio, of whose style he became a successful imitator. He rapidly attained considerable distinction, and, among other great works, he was employed to execute frescoes in the Church of S. Maria della Steccata, in Parma. For that he received half-payment in advance; but so delayed the work that he was imprisoned for breach of contract, and to this day the frescoes remain unfinished.

616. Virgin and Child. The Virgin, with the Child on her knee, seated under a crimson curtain; angels and cherubs around, with flowers and garlands; Joseph in background, reading. On Copper—height, 10½ in.; width, 8½ in. M'Lellan Collection.

Medina. Sir John Baptist Medina, 1659-1710. Flemish School.

This painter was born at Brussels in 1659. When he was twenty-six years of age he came to England, and for some time painted portraits with considerable acceptance. He was invited to visit Scotland under the

patronage of the Earl of Leven. There he painted the portraits of most of the Scottish nobility, and was knighted by the Duke of Queensberry, then Lord High Commissioner, this knighthood being the last such Scottish honour conferred. He died at Edinburgh in 1710.

617. Portrait. Half-length portrait of a gentleman in a white horse-hair wig. On Canvas—height, 2 ft. 5 in.; width, 2 ft. Euing Collection.

Memmi. Simone Martini (called Memmi), 1283-1344. Italian-Sienese School.

Simone Martini was born in Siena in 1283, and for the most part resided there until 1339, when he removed to Avignon, where he became intimate with Petrarch and Laura, painting the portrait of the latter. One of his frescoes is in the Public Palace of Siena, and it is certain that he decorated several of the churches in that city, but his work cannot now be identified. He also painted frescoes and altar pieces for churches in Pisa, Assisi, Orvieto, and Avignon. The last works he is known to have executed were frescoes for the Cathedral of Avignon, and in that town he died in 1344.

618. Virgin and Child with Angels. The Madonna with a nimbus, and dressed in a blue mantle over a red robe, holds the Holy Child, also with a nimbus, who stands on a ledge holding a bird in His left hand. To the right and left are two youthful angels with golden wings, and to the right, below, is a child-saint with a nimbus. The background is of leaves and flowers. Tempera, on Panel—height, 4 ft. 3 in.; width, 2 ft. Presented by T. Graham Young in memory of his father, James Young, LL.D., F.R.S., of Kelly, 1900.

Messina. Antonello da Messina, 1444 (?)-1493 (?). Italian-Neapolitan School.

Antonello was the first of the Italian painters who practised the art of painting in oil in the manner perfected by the Van Eycks in Flanders. It is stated that a picture by the Van Eycks was brought under his notice, and observing the wonderful brilliance and purity of colour secured by the new method, he went to Flanders specially to learn the secret of the art, and there he studied the works of these artists and their immediate successors. Having acquired the necessary knowledge, he returned to Italy, where he introduced the new method to the great Venetian artists, by whom it was universally adopted. Antonello's early works were obviously influenced by Flemish models, and in his later productions he was equally affected by his Venetian contemporaries.

619. Adoration of the Magi. The Virgin is kneeling before the Holy Child, who is stretched on the ground surrounded by a glory; behind her, within the stable, where there is an ass and a cow, the three wise men; and in front St. Gregory, as a pope, and St. Jerome, as a cardinal, presenting to the Virgin a kneeling

cardinal; landscape bounded by hills, and city in distance. On Panel, painted in oil—height, 20 in.; width, 16 in. M'Lellan Collection.

"It will, I think, be interesting to art connoisseurs to learn that in another and hitherto little-regarded picture amongst the M'Lellan series, I have, as I believe, discovered an unrecorded work of one of the most important of all the early Italian masters. Antonello da Messina. Should my judgment be confirmed, as I have the strongest belief it will be, the history of art will be enriched by another interesting page. The work I allude to is a small highly finished oil picture on panel, representing the 'Adoration of the Magi,' hitherto catalogued as by an unknown master of the early Flemish School. This picture passed unnoticed by Dr. Waagen, and it does not seem to have attracted the attention of any more recent observer. A combination of evidence, however, seems to clearly point to the origin I have indicated. The composition itself is an unusual and remarkable one. Two of the principal figures are unquestionably portraits of living personages of the period when the picture was produced, doubtless somewhere about 1470-80. One of these is a standing figure of the Pope, probably intended for St. Gregory, and I think I am able to indicate the individual Pontiff portrayed. The portrait is, I believe, that of Pope Sixtus IV. (della Rovere), the builder of the Sistine Chapel. Of this Pope, fortunately, we have a fine bronze medallion by Guaccialotti, and, indeed, portraits in other vehicles. I have, in short, no doubt whatever of the identity of the personage. Sixtus IV., I may add, was the reigning Pontiff at the period of Antonello's greatest activity. The very beautiful and characteristic portrait of the kneeling Cardinal will also most likely be identified. The style and technical execution of the work as an early Italian picture *painted in oil*, entirely agree with similar characteristics of authenticated productions of Antonello known to me. It will be recollected that the exceeding interest which attaches to Antonello arises in great part from the fact that in his early life he became a pupil of the Van Eycks, or of some one of their immediate successors, in Flanders, and he it was who imported the newly discovered art of oil painting into Italy."

—Sir C. Robinson.

Meulen. F. P. ter Meulen. Modern Dutch School.

620. The Sheepfold. A sheepfold, in which are a number of sheep and lambs, with racks for fodder, etc. Signed "ter Meulen." Water-colour—height, $15\frac{3}{4}$ in.; width, $26\frac{1}{2}$ in. Smellie Collection.

Mieris. Frans van Mieris, 1635-1681. Dutch School.

Mieris, one of a family of twenty-three children, was born at Leyden, where his father was a goldsmith. He was a pupil of Gerard Dou, whose general range of subjects and minute style of execution he faithfully followed. Many of his descendants were, like himself, artists of distinguished ability.

622. The Malady of the Heart. Lady in purple fur-edged cloak, seated in her chamber, with a book in her lap. A physician is feeling her pulse. Signed "F. van Mieris, anno 1657." On Copper—height, 13 in.; width, $10\frac{1}{2}$ in. M'Lellan Collection.

A replica of this picture is in the Imperial Museum, Vienna.

623. The Music Lesson. Female, seated at a table, holding in her hand a music-book, receiving instruction from a man, who holds in his hands a violin and bow. On Panel—height, 12 in.; width, 10 in. M'Lellan Collection.

Formerly ascribed to Palamedes. The original, of which this picture is a replica, is in the Six Collection in Amsterdam.

Millais. Sir John Everett Millais, Bart., *P.*R.A., 1829-1896. English School.

This distinguished painter was born at Southampton on 8th June, 1829. His father was an officer of Militia in the Island of Jersey, but when young Millais was six years of age the family removed to Dinan in Brittany, and there the boy made his first attempts at art by sketching the French officers in the neighbourhood. Two years later the family settled in London, and, on the advice of Sir Martin Shee, the child was sent to study under Henry Sass, the portrait painter. In 1840 Millais entered the schools of the Royal Academy, being the youngest student ever admitted. In 1847 he won the gold medal of the Academy for his picture, "The Young Men of the Tribe of Benjamin Seizing their Brides." In the following year the famous "Pre-Raphaelite Brotherhood" was founded, of which Millais was one of the originators, and he continued his connection with that limited but select body of painters until the year 1854, when the union showed signs of dissolution. In 1853 Millais was made an Associate of the Royal Academy, and in 1864 he was raised to the full dignity of Academician. In 1885 he was created a baronet, and in 1896 he was elected President of the Royal Academy, a position which, however, he was destined only to hold for a little over six months, his death occurring on the 13th of August, 1896. He was made an officer of the Legion of Honour in 1878, and he was a member of several Continental academies. Millais was a man of immense energy and wide sympathy, and his work is of a very comprehensive character, embracing subjects of the most diverse kind. In addition to landscape and *genre* pictures, he painted the portraits of many of the distinguished men and women of his time.

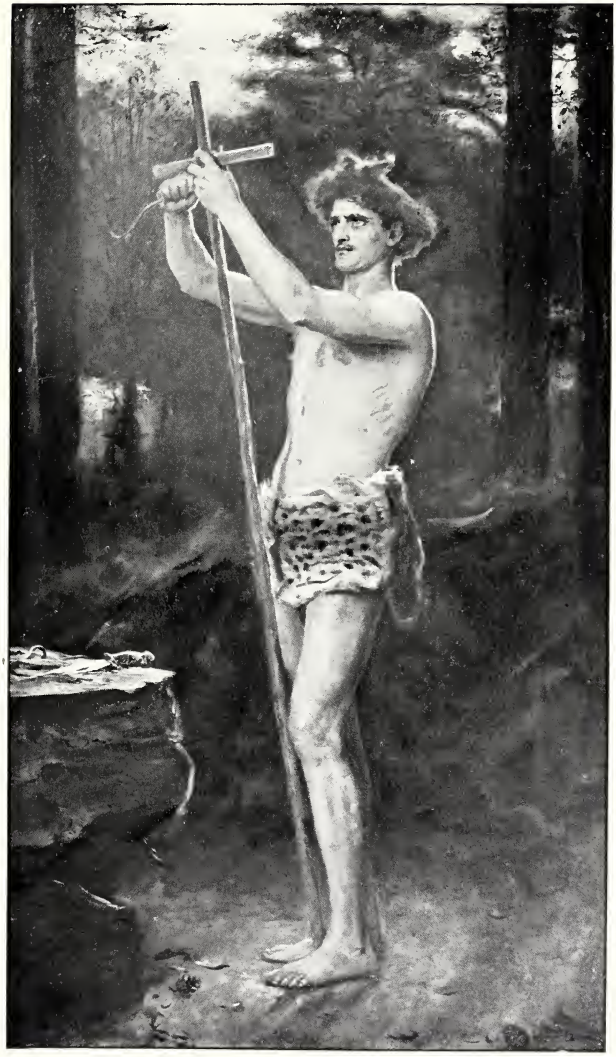
624. The Forerunner. In an open space in the midst of a wood, the figure of a man, nude, except for a leopard skin around his loins, in the act of tying two pieces of wood together in the form of a cross. In front, to the left, is a rude altar, on which is a sacrificial knife. The setting sun is seen through the trees. Signed with monogram, and dated 1896. On Canvas—height, 4 ft. 7 in.; width, 2 ft. 8 in. Presented by Sir Charles Tennant, Bart., 1903.

First exhibited at Exhibition of Royal Academy in 1896, and again at the Winter Exhibition of Royal Academy, 1898.

Millet. François Millet, 1644-1680. Flemish and French Schools.

Millet was an artist of French extraction, although born at Antwerp, whither his father had migrated. He became a pupil of F. Francken; and, after marrying his instructor's daughter, he went to Paris, where he closely studied the works of N. Poussin, whom, as a landscape artist, he imitated with great fidelity and success.

625. Pastoral Landscape, with Figures. A stream, with waterfall and trees; to the right, a goat, a woman and boy reclining, and a satyr playing a Pan's pipe. On Canvas—height, 11½ in.; width, 15½ in. Graham-Gilbert Collection.



MILLAIS.—*The Forerunner.*

JEAN FRANÇOIS MILLET.—*Going to Work.*

JEAN FRANÇOIS MILLET.—*The Sheepfold.*

Millet. Jean François Millet, 1814-1875. French School.

Millet, the great painter of French peasant life, was born at Gruchy, near Cherbourg, on the 14th October, 1814. The son of a small farmer, his early education was limited to instruction received from his grandmother and his great uncle, a priest, both of whom lived under the parental roof. He received his first instruction in art from Langlois, at Cherbourg, and made such rapid progress that he obtained a grant from the Municipal Council of that town to enable him to continue his studies in Paris. There he entered the studio of Delaroche, and had for fellow-pupils Diàz and Rousseau. He first exhibited at the Salon in 1840. Returning to Normandy, for some time he earned a precarious living by portrait painting. Later, he settled in Barbizon, and, having discovered his true vocation, he restricted himself to the production of those delineations of peasant life which have made him world famous. For many years he had a hard struggle to live — his pictures, which now sell for enormous prices, bringing him but scanty remuneration—and it was not until the eve of his death that his genius received due recognition. He died at Barbizon on the 20th January, 1875.

626. Going to Work. A male and a female peasant crossing the fields, the male with a fork over his shoulder and the female with a basket on her head; early morning sky. On Canvas—height, 21 in.; width, 17 in. Donald Collection.

627. The Sheepfold. A shepherd, with dogs, gathering a flock of sheep into a pen; house to right; full moon in sky. Signed "J. F. Millet." Charcoal drawing—height, 2 ft. 4 in.; width, 3 ft. 1 in. Donald Collection.

Mola. Pietro Francesco Mola, 1612-1668. Italian-Bolognese School.

Mola spent his early days in Rome, where he received his first instruction in art from the Cavaliere d'Arpino. He had the advantage, while still a youth, of visiting Venice, and afterwards Milan and Bologna, and he attached himself to the style of the masters of the Bolognese School, especially favouring that of Albani. He spent his latter days in Rome, where he attained the dignified position of President of the Academy of St. Luke. Mola excelled greatly as a landscape painter, introducing figures into his scenes which much enhance the interest of his pictures.

628. St. John Preaching. A landscape with trees right and left; in foreground St. John, on a slight elevation, is preaching to a mixed group, including two Roman soldiers in armour, one of whom is on horseback. On Canvas—height, 2 ft. 1½ in.; width, 1 ft. 7½ in. M'Lellan Collection.

Molenaer. Jan Molenaer, 1610-1665. Dutch School.

This artist, who was born about 1610 in Haarlem, was married to Judith Leijster, herself an artist, in 1636. His earlier pictures, which date from 1629, and testify principally to the influence of Frans Hals,

represent interiors and popular and festive scenes. In 1639 he settled in Amsterdam, and, coming under the influence of Rembrandt, his style was greatly modified. In 1649 he returned to Haarlem, which was then an important art centre.

629. The Musicians. Group of four rustics—three men and a woman around a table, two playing musical instruments and two singing; an owl rests on the back of the chair of one of the men. Signed "J. Molenaer." On Panel—height, 7½ in.; width, 7½ in. Euing Collection.

Monticelli. Adolphe Monticelli, 1824-1886. French School.

Monticelli was born at Marseilles of parents descended from Italian emigrants. He received his early art training in his native city. While still a young man he removed to Paris, where he formed a friendship with Diaz, by whom he was considerably influenced. He rose rapidly in public estimation, and became a popular and successful painter. When Paris was besieged by the Germans he returned to his native town, where he remained until his death. Always somewhat eccentric, his mental peculiarities increased with age. He lived in a single room, the only furniture of which consisted of a bed, an easel, and two chairs, a large red curtain hung over the window flooding the room with his favourite colour. Almost daily he might be seen carrying a couple of his panels through the streets to some dealer's shop. His pictures, although lacking in form, are highly decorative, and are distinguished for the gorgeous splendour of their colour.

630. The Marriage Procession. A party of elegantly dressed ladies and gentlemen coming out of a church. Signed "Monticelli." On Canvas—height, 1 ft. 7½ in.; width, 3 ft. 3 in. Bequeathed by Archibald R. Henderson, 1901.

631. Adoration of the Magi. In the centre the Virgin and Child in a halo, with the Magi in front; other figures to right and left. On Canvas — height, 1 ft. 7 in.; width, 3 ft. 2 in. Donald Collection.

Morland. George Morland, 1763-1804. English School.

George Morland, the son of Henry R. Morland, a painter, was born in the Haymarket, London, 26th June, 1763. He was a student of the Royal Academy, and first produced landscapes, but afterwards, for the most part, rustic subjects with domestic animals. He was a man of the rarest artistic endowments, but his career was irregular and dissipated, and the latter years of his brief life were principally spent in sponging-houses, under the charge of unprincipled creditors.

632. Landscape—An Inland Stream. Sketch of a landscape, with stream spanned by a bridge, near which a cottage and some figures. On Canvas—height, 11 in.; width, 14½ in. M'Lellan Collection.

633. Sea-Coast Scene—Smugglers. A rocky sea coast, with boat containing barrels, which men are unloading in a creek, where stands a man with white horse. Signed "G. Morland, 1793." On Canvas—height, 12½ in.; width, 15 in. M'Lellan Collection.

634. Sea-Coast Scene—Storm and Wreck. Rock-bound sea-coast, with stormy sea, and ship wrecked near the shore; men launching a boat from the shore, with man and woman in foreground looking on. Signed "G. Morland." On Canvas—height, 19½ in.; width, 2 ft. Euing Collection.

635. Sea Piece. A sea-shore, with high cliffs, water placid; several boats drawn up to the shore; in the foreground, figures. Signed "G. Md." On Canvas—height, 12 in.; width, 16 in. Euing Collection.

636. An English Homestead. To left a boy seated at the foot of a birch tree, and behind a stile, in front of the gable of a house, a young woman in conversation with a gentleman standing by the side of a horse from which he has just dismounted. In middle distance a group of trees, and to right a pond, beyond which are fields and reapers. On the near edge of the pond a boy and several women approaching carrying sheaves. On Canvas — height, 3 ft. 3 in; width, 4 ft. Bequeathed by James Stevenson, LL.D., 1903.

This picture does not appear to be the work of George Morland.

Morland. G. H. Morland, died 1789. English School.

George Henry Morland was a painter of *genre* subjects, who practised in London about the middle of the 18th century. He was grandfather of the famous George Morland.

638. The Oyster Seller. A half-length figure, female opening oysters by the light of a lantern. On Tin-plate — height, 11½ in.; width, 9½ in. M'Lellan Collection.

Engraved by P. Dawe.

Moucheron. Frederick de Moucheron, 1633-1686. Dutch School.

Moucheron, an artist of noble French extraction, was born at Embden, and instructed in painting by Jan Asselyn. He afterwards studied in Paris, and devoted himself to the painting of landscapes, the figures in which are frequently the work of Adrian Vandevelde or of Lingelbach.

639. Italian Landscape, with Round Tower. Landscape, with precipitous rocks to the left, under which is a roadway, with sheep, mules, and figures. There is a round tower in the centre, and to the right a stream with a waterfall, and a hill in the distance. Figures by Lingelbach. Signed "Moucheron, F." On Panel—height, 2 ft. 1½ in.; width, 2 ft. 6 in. M'Lellan Collection.

640. Landscape, with Hawking Party. A richly wooded landscape, with stream forming a waterfall, bounded with distant hills. In foreground, a lady and gentleman on horseback, with attendant, hawks, and hounds, and various other figures on roadway, at some distance. A very characteristic picture, with figures by Vandevelde. Signed "Moucheron." On Panel—height, 11½ in.; width, 15 in. M'Lellan Collection.

Müller. William James Müller, 1812-1845. English School.

Müller was born at Bristol in 1812, where his father, who was of German extraction, was curator of the Museum. He was a pupil of J. B. Pyne, and first exhibited at the Royal Academy in 1833. Shortly afterwards he travelled in Germany, Switzerland, and Italy, sketching by the way. In 1838 he made a journey to Greece and Egypt, where he executed large numbers of drawings of scenery and historical remains. Returning home in the following year, he settled in London, but in 1841 he again set out on his travels, visiting Smyrna, Rhodes, and Lycia, gathering material which kept him employed for the next three years. In 1845, his health failing, Müller returned to his native city, where he died, on the 8th September, of disease of the heart. Müller excelled in the depicting of Eastern scenery, and his works are distinguished for their masterly breadth of handling and their glowing colour.

641. Eastern Letter Writer. An Eastern street scene; a letter-writer seated, and writing to the dictation of two persons in front. Signed "W. Müller, 1841." On Panel—height, 12½ in.; width, 9½ in. Donald Collection.

Murillo. Bartolmé Estéban Murillo, 1617-1682. Spanish School.

Murillo was a native of Seville, where he early devoted himself, with wonderful vigour and realism, to the painting of beggar children and rustics. In 1643 he visited Madrid, where he was well received and encouraged by Velasquez, through whose influence he had access to the rich collections of the Escurial, and there he studied diligently the masterpieces of Titian, Rubens, Vandyck, and his patron Velasquez. He developed his greatest powers in the painting of religious subjects, into which he infused a spirit of devoutness and attractive sentimentality which has been attained by no other artist of any period.

642. The Repose in Egypt. The Virgin, seated by a tree in the centre, watches the Child, who sleeps on a rock by her side; St. Joseph stands on the right holding the bridle of the ass; on the left are two cherubs intently watching the sleeping Saviour; in the foreground, to the right, a bottle, a bundle, and a broad brimmed hat; landscape background. On Canvas—height, 3 ft. 2 in.; width, 4 ft. 1 in. M'Lellan Collection.

"The sleeping Child contemplated by the Virgin, who is seated, and by Joseph, who is standing and holding the ass. This picture, which is from the collection of Lucien Bonaparte, decidedly displays the influence of Rubens and Vandyck. The very realistically-conceived Virgin is of unusually cold reddish flesh tones. The careful execution is equally carried out in every part. Unfortunately, it has been retouched" (Waagen's *Art Treasures*, vol. iii., p. 287). A replica, or possibly the original of this picture, is in the Hermitage, St. Petersburg.

643. The Virgin and Child (after Murillo). Full-length figure of the Virgin, seated on a stone bank, with the Child on her knee. On Canvas—height, 19½ in.; width, 14½ in. M'Lellan Collection.

The original version of this picture, with figures nearly life size, is in the Corsini Palace, Rome.

Murray. David Murray, R.A. (living artist). Scottish School.

645. Fir Faggots: a Hampshire landscape. The scene is near Christchurch, with the headland of the Isle of Wight in the distance to the right; a wooded country, with St. Catherine's Hill, occupies the middle distance; to the left, undulating open country, meadows, and moorland. The foreground is at Matcham, on the road between Ringwood and Christchurch. Two women, with bundles of firewood, recline in the heathy foreground, and cattle dot the moorlands and pastures. Signed "David Murray, 1893." On Canvas—height, 3 ft. 11 in.; width, 5 ft. 11½ in. Purchased, 1894.

646. Abingdon-on-Thames. To the left are a lighter, lighterman, and horse, with pleasure boats. Water-lilies cover the surface of the river. In the centre is the town of Abingdon. Signed "David Murray, '89-90." On Canvas — height, 1 ft. 11½ in.; width, 2 ft. 11½ in. Teacher Collection.

647. The Old Anchor Inn. Scene on the Thames; in the centre, the old inn, with steps leading down to the river, on which are several pleasure boats; to the left a lighter, with man on horseback. Signed "David Murray, '81." On Canvas—height, 11½ in.; width, 17½ in. Teacher Collection.

648. The Orchard. In foreground, apple trees in full blossom, with figures of the gardener and his daughter; red-tiled houses seen through the trees. Signed "David Murray, '83." On Canvas—height, 17½ in.; width, 23½ in. Teacher Collection.

649. Tarbert, Loch Fyne. A view of the entrance to East Loch, Tarbert, with fishing boat putting out to sea; to the right Tarbert Pier, with s.s. "Iona;" to the left the heather-clad hills above the "White Shore." Signed "David Murray, '87." On Canvas—height, 11½ in.; width, 17½ in. Teacher Collection.

650. Landscape with Figure and Sheep. Signed "David Murray, 1879." On Canvas — height, 9½ in.; width, 17½ in. Teacher Collection.

651. A Highland Loch. A pebbly shore washed by the blue waters of the loch, on which is a boat at anchor; precipitous hills beyond. Signed "David Murray, '89." On Canvas—height, 11½ in.; width, 18 in. Teacher Collection.

Nain. Antoine le Nain, 1588-1648. French School.

This artist was one of three brothers, natives of Laon, Picardy, who attained a high reputation as painters of portraits and domestic scenes. They also painted large religious pictures for the decoration of Parisian churches.

654. Interior, with Figures. Female in a brown dress and white neckerchief, seated, contemplating a flower in her lap; she is being intently observed by a boy, whose arm rests on a book lying on a table. On Panel—height, 11 in.; width, 9 in. M'Lellan Collection.

Nasmyth. Alexander Nasmyth, 1758-1840. Scottish School.

This artist was a native of Edinburgh, who studied under Allan Ramsay, portrait painter, son of the poet, and afterwards in Italy. Among his earliest productions is his celebrated portrait of Burns, of which three versions are known to be in existence. He was an original member of the Society of Incorporated Artists, and one of the first-elected Associates of the Royal Institution, to the exhibitions of which he contributed many landscapes and portraits. He was father of the well-known Scottish artist, Patrick Nasmyth.

656. Italian Landscape. An inland lake, the margins of which are well wooded, occupies centre of picture, and stretches towards the distance, where a town is indicated; foreground, trees and figures; middle distance, ruined chateau on a knoll, reflected in the water. On Canvas—height, 2 ft. 2½ in.; width, 2 ft. 10½ in. M'Lellan Collection.

657. On the Clyde. View of Dunglass and Dumbarton from near Old Kilpatrick; figures in the foreground. On Canvas—height, 2 ft. 4 in.; width, 3 ft. Teacher Collection.

Nasmyth. Patrick Nasmyth, 1787-1831. Scottish School.

Patrick, the eldest son of Alexander Nasmyth, was trained by his father, but at the age of twenty he migrated to London, where he soon attracted considerable notice as a brilliant landscape painter. His style was modelled upon the great masters of the Dutch School, Ruysdael and Hobbema, and, like them, he painted minute details with laborious care and precision. His works have, on this account, a certain hardness of feeling, although they are harmonious and pleasing in colour.

659. Windsor Castle. The great historical pile of buildings is seen on the summit of a steep wooded bank. Trees in the foreground and a glimpse of water, with, to the left, a rural roadway, two figures, and a fallen and broken tree. Signed "Pat. Nasmyth, 1830." On Canvas—height, 2 ft. 3½ in.; width, 3 ft. 4 in. The gift of the sons of James Reid, of Auchterarder and Hydepark Locomotive Works, 1896.

660. Landscape. A mill lade wooded on both sides; two boys fishing; in the distance, grass fields with cattle, and the smoke of a village. Signed "P. Nasmyth, 1827." On Canvas—height, 19½ in.; width, 23½ in. Teacher Collection.

Neefs. Pieter Neefs or Nieffs, 1577-1657 (?). Flemish School.

Neefs was a native of Antwerp, and disciple of H. Steenwyck, whose style he imitated. He excelled in painting the interiors of churches and cathedrals—choosing especially Gothic subjects. He was master of perspective, and relieved his pictures from the monotony of straight lines and pillars by introducing monuments, organs, and a great variety of figures in lively grouping—the figures often being painted by the elder Teniers, Jan Brueghel, and others.

662. Interior of a Continental Cathedral. A lofty and spacious Gothic cathedral, with figures of a lady and gentleman, priest, group of worshippers, mendicants, etc., etc. Signed "Peeter Neeffs." On Panel — height, 15 in.; width, 20 in. Graham-Gilbert Collection.

Neer. Aert van der Neer, 1603-1677. Dutch School.

Concerning this celebrated artist very little is known with certainty. It is presumed he was born in Amsterdam, and that he worked principally in that city and in Gouda. His son Eglon (see below) was born in Amsterdam in 1643. Van der Neer, as a landscape painter, made the painting of moonlight scenes a specialty, and in such effects he has

never been approached. He also painted Dutch landscapes under many aspects, and he was particularly happy in the representation of winter scenes, and in depicting conflagrations. His works were little esteemed during his lifetime, and he gained a meagre livelihood as an innkeeper.

663. Moonlight on a Dutch Canal. A village, with trees, by the side of a canal, seen under moonlight; boat and various figures in foreground. Signed "A. V. N." On Panel—height, 12 in.; width, 15½ in. Presented by David Dreghorn, 1856.

Neer. Eglon H. van der Neer, 1643-1703. Dutch School.

This artist was the son of A. van der Neer, from whom he received his early instruction. At the age of twenty he visited Paris, where his works were highly thought of; subsequently he returned to Holland, and there he devoted himself with great assiduity to his art; painting, with extraordinary minuteness and finish, portraits, historical subjects, mythology, and landscapes.

664. Venus and Adonis. Female figure representing Venus, reclining against the knees of Adonis; Cupid, behind, holding in rein a dove, beside a chariot; pair of hounds and pair of pigeons to right and left respectively. Background, forest. Signed "E. H. van der Neer, f." On Canvas—height, 24½ in.; width, 20½ in. M'Lellan Collection.

665. Cavalier Singing and Playing a Violin. Cavalier singing and playing on a violin, with music lying before him. Face looking towards right; long hair. On Panel—height, 9½ in.; width, 7½ in. Graham-Gilbert Collection.

From the Lebrun Gallery. Engraved.

Netscher. Caspar Netscher, 1639-1684. Dutch School.

Caspar Netscher was born at Heidelberg, in Germany, where, while he was yet an infant, his father died. His mother was forced by war to fly thence, and, while endeavouring to make her way to Holland, two of her children died on the road. She passed the lines of the besiegers during the night with her remaining two children, and, reaching Arnheim, she was there charitably entertained. Netscher was instructed by, among others, Gerard Terburg, and devoted himself much at first to mythological subjects. Subsequently he painted portraits with great success, and was peculiarly happy in the rendering of satin and other textures.

666. Lady in White Satin Dress. Full-length figure of lady standing in front of columns with sculptured base; flower-pot and plant at her side. On Canvas—height, 2 ft. 10 in.; width, 2 ft. 10½ in. M'Lellan Collection.

667. Nymphs adorning Statue of Venus. Three nymphs bring garlands and other offerings to a statue of Venus and Cupid. In the background, two satyrs and a female, etc. Signed "C. Netscher, fec., 1670." On Canvas—height, 20 in.; width, 16½ in. M'Lellan Collection.

668. A Princess of Orange. Half length of a lady in crimson dress, standing by a fluted column, with a basin of roses, etc., at her side. Signed "C. Netscher, 1671, f." On Canvas —height, 17½ in.; width, 15 in. M'Lellan Collection.

"Portrait of a lady; painted with all his delicacy, in his later but still warmly-coloured manner" (Waagen's *Art Treasures*, vol. iii., page 289).

669. Portrait of a Nobleman. Half length, in an oval, with head turned looking to right; long-haired wig; white lace cravat. On Panel — height, 16 in.; width, 11½ in. Graham-Gilbert Collection.

Neuhuys. Josef Neuhuys. Modern Dutch School.

672. Woodland Scene. In the foreground a road leading to a canal, on the near side of which is a man in a boat; on the far side is a windmill. To the left a group of tall poplar trees. Water-colour—height, 13¼ in.; width, 8½ in. Smellie Collection.

Newton. Gilbert Stuart Newton, R.A., 1795-1835. English School.

Newton, born at Halifax, Nova Scotia, was the son of a British officer. When a young man he visited and studied in Italy, and thereafter he became a student of the Royal Academy, London. He early attained great reputation as a *genre* painter, and chose many of his subjects from standard British authors. His female figures are specially admired, and his works are distinguished by a fine sense of colour.

673. The Disconsolate—A Sketch. Lady in white dress, seated on sofa, in deep grief, her face hidden in her handkerchief; an opened letter with mourning border at her feet indicates the cause of her grief. On Panel — height, 9 in.; width, 7¼ in. Euing Collection.

Nicol. Erskine Nicol, R.S.A., A.R.A., 1825-1904. Scottish School.

Erskine Nicol, a native of Leith, received his art training at the Trustees' Academy, Edinburgh. After working for some time in that city with but indifferent success, he removed to Ireland, where he remained for several years, and where he discovered his bent — the

humorous side of Irish peasant life finding in him an able and prolific exponent. Settling finally in England, his works became highly popular, and numerous engravings of them have been published. He was for many years a contributor to both the Royal Scottish Academy and the Royal Academy. In 1859 he was made a full member of the Royal Scottish Academy, and in 1867 he was elected an Associate of the Royal Academy, but owing to ill health he retired in 1885. He died at his residence, The Dell, Feltham, Middlesex, on the 9th March, 1904.

674. Beggar my Neighbour. Interior of an Irish cottage; two men and a woman playing cards; one of the men looking at his cards with a rueful countenance and scratching his head; other man laughing and holding a pewter beer flagon in his hand. Signed "E. Nicol, 1855." On Canvas—height, 12½ in.; width, 17 in. Teacher Collection.

Niemann. Edmund John Niemann, 1813-1876. English School.

Niemann was born at Islington of German parents. Up till 1839 he was employed at Lloyd's, but in that year he resigned his appointment and devoted himself entirely to art. He first exhibited at the Royal Academy in 1844. Examples of his work are in South Kensington Museum and the Walker Art Gallery, Liverpool. He died of apoplexy at Brixton in 1876.

675. Landscape—Richmond. Rocky foreground, with a road winding to the right. Towards the left a path, along which a man is walking, leads to a pool. In the distance, on a rising ground, is a tower with flagstaff and other buildings. On Canvas—height, 7¾ in.; width, 18¾ in. Signed "Niemann, '68." Smellie Collection.

Nisbet. Pollok S. Nisbet, A.R.S.A. (living artist). Scottish School.

677. Plainstanes Close, Edinburgh. Signed "Pollok S. Nisbet, 1881." On Panel — height, 17½ in.; width, 7½ in. Teacher Collection.

Noble. James Campbell Noble, R.S.A. (living artist). Scottish School.

680. A Study. An ivy-clad doorway, with the figures of two women; one standing and reading a letter, the other seated, listening. Signed "J. C. Noble, 1877." On Canvas—height, 24 in.; width, 17½ in. Teacher Collection.

WILLIAM QUILLER ORCHARDSON, R.A.—*Scene from "Peveril of the Peak."*

Opie. John Opie, R.A., 1761-1807. English School.

Opie was born in the village of St. Agnes, near Truro, in Cornwall, where his father was a carpenter. At an early age he showed remarkable artistic ability, and, as an uninstructed boy, he painted portraits with such vigour that, on his arrival in London, aged nineteen, he was hailed as the "Cornish wonder," and for a time was the rage of the town. He was appointed Professor of Painting in the Royal Academy in 1806, and on his premature death, in the following year, his remains were publicly interred in St. Paul's Cathedral.

681. His own Portrait. A full-size head turned slightly to right, eyes looking at spectator; a red cloak on his shoulder. On Canvas—height, 20½ in.; width, 15½ in. M'Lellan Collection.

Orchardson. William Quiller Orchardson, R.A. (living artist). Scottish School.

683. The Farmer's Daughter. A young woman in the dress of the early part of the 19th century, with pink printed muslin gown and short white bodice, and flowers in her hair; she stands in the doorway of a wooden barn, feeding pigeons, one of them having alighted on her left arm. Signed "W. Q. Orchardson, /81." On Canvas—height, 3 ft. 5 in.; width, 2 ft. 9 in. The gift of the sons of James Reid, of Auchterarder and Hydepark Locomotive Works, 1896.

684. Portrait of James Hunter Dickson, D.L.; member of the Town Council of Glasgow from 1877 till 1902. He was also a Magistrate of the City, and held the office of Preceptor of Hutchesons' Hospital and other civic appointments. Signed "W. Q. Orchardson, /97." On Canvas—height, 4 ft. 2 in.; width, 3 ft. 4 in. Presented by Fellow-Citizens.

685. Scene from "Peveril of the Peak." Julian Peveril conducting Alice Bridgenorth and Fenella through the streets of London; two of Buckingham's men follow behind jeering. Signed "W. Q. Orchardson." On Canvas—height, 2 ft. 6 in.; width, 3 ft. 8 in. Donald Collection.

"Many passengers looked at them with wonder, and some with smiles; but Julian remarked that there were two who never lost sight of them, and to whom his situation, and the demeanour of his companions, seemed to afford matter of undisguised merriment. These were young men, such as may be seen in the precincts in the present day, allowing for the difference in the fashion of their apparel."—Sir Walter Scott's *Peveril of the Peak*, Chapter XXXII.

686. The Young Housewife. Young woman carrying a basket with apples; vegetable stall to right. Signed "W. Q. Orchardson, 1878." On Canvas — height, 2 ft. 3 in.; width, 1 ft. 7½ in. Donald Collection.

Orley. Barend or Bernaert van Orley, 1491 (?)-1542. Flemish School.

Van Orley was a native of Brussels, and at first a pupil of his father, who also was a painter. Later he studied in Rome, where he became a pupil and favourite assistant of Raphael, and, on his return in 1515 to Brussels he was appointed Court Painter to the Regent Margaret. In that capacity he superintended the weaving in Brussels of the series of tapestries with scriptural subjects after Raphael's famous cartoons.

692. St. Adrian. The Saint standing, with drawn sword, before a classical building, with a projecting screen in which is a medallion with the inscription, *Virtus victrix, fortunæ fortissima;* at the saint's feet is an anvil, and behind him lies a very conventional lion; on the scabbard of the sword is inscribed BEIV NOAR, and across the lower part of the picture, in large letters, S. Adrianus. On Panel — height, 12 in.; width, 9 in. M'Lellan Collection.

St. Adrian was one of the early Roman military saints and martyrs, who met his death for embracing the Christian faith by having his limbs smashed on an anvil—whence the anvil in the picture. Mrs. Jameson (*Sacred and Legendary Art*, new ed., 1891, vol. ii., p. 800), says, in a note—"In the Collection of Mr. M'Lellan, of Glasgow, I saw a small picture representing St. Adrian in complete armour, with a helmet and floating plumes, the anvil on which he was mutilated at his feet, and a crouching lion near him."

Dr. Waagen (*Galleries and Cabinets of Art*, p. 461), who attributed this work to Hans Burgkmair, characterises it as "a careful little picture," but in style and treatment it agrees with a warrior saint, called "Charles V.," painted by Van Orley, now in Lord Northbrook's Collection.

Ossenbeck. Jan or Jose van Ossenbeck, 1627-1678. Dutch School.

Ossenbeck was a native of Rotterdam, where he received his first instruction in art. Early in life he removed to Rome, where he acquired a considerable reputation as a painter of landscapes and hunting scenes. From Rome he went to Vienna, where he became Court Painter. Afterwards he spent some time in Frankfort, and finally went to Ratisbon, where he died. In addition to his pictures, he produced a number of etchings, and engraved part of the plates for the Collection known as the "Amphitheatrum Picturarum" of Teniers.

693. The Hawking Party. Hawking party on horseback, with negro carrying a hawk, and another attendant with hounds; round tower, cliffs, and statuary figure in background. On Panel —height, $8\frac{3}{4}$ in.; width, $10\frac{1}{2}$ in. M'Lellan Collection.

694. Pastoral Landscape. In the foreground two cows and a few sheep at rest. A woman is milking a ewe, and by her side a man stands playing bagpipes. To the left, wooded knolls in evening light, and to the right, a level plain. On Panel—height, 1 ft. 11 in.; width, 2 ft. $9\frac{1}{2}$ in. M'Lellan Collection.

Ostade. Adrian van Ostade, 1610-1685. Dutch School.

Adrian van Ostade, one of the most successful of Dutch *genre* painters and etchers, was born at Haarlem. There he was a pupil of Frans Hals, along with Adrian Brouwer and other eminent painters of the Haarlem School. He painted only interiors, domestic scenes, and figures of peasants; but these he executed with extraordinary delicacy and power of colour, and with endless variety of character and quaint humour. His pictures were in great request during his life, as they still continue to be, while the etchings he executed are rare and highly prized.

695. Peasants Drinking and Smoking. Around a fireplace, in a large apartment, four peasants enjoying their pipes and beer. In the background, a woman, observed by a little girl, is engaged in some domestic work. Signed "A. V. Ostade." On Panel—height, 13½ in.; width, 12½ in. M'Lellan Collection.

Engraved by J. Taylor, and published by William Miller, London, 1808.

696. The Blind Beggar. A blind beggar, led by a small dog, is taking alms at a door, over the lower half of which a housewife leans; a rustic balcony, reached by a wooden stair, is overhead; children and other figures around, showing some curiosity, mixed with alarm. On Panel—height, 12 in.; width, 9½ in. M'Lellan Collection.

An early work of the artist.

697. Law. A lawyer seated in his study reading a document, books and papers on tables at his side. On Panel—height, 11½ in.; width, 9½ in. M'Lellan Collection.

Engraved, when in the possession of Alderman Beckford, Lord Mayor of London, by Anthony Walker about 1760. The original, of which this picture is a contemporary copy, signed and dated 1665, is in the Berlin Gallery.

698. Physic. A physician seated in his study examining some fluid in a flask; by his side, books, an apothecary's jar, etc. On Panel—height, 11½ in.; width, 9½ in. M'Lellan Collection.

Pendant to No. 697, and also a contemporary copy. The picture was engraved, when in the possession of Alderman Beckford, Lord Mayor of London, by Anthony Walker about 1760.

699. The Itinerant Musician. A ragged fiddler playing the violin, his broad-brimmed felt hat slouched over his left eye, and a roguish smile on his face. Signed "A. V. O." On Panel —height, 10 in.; width, 8 in. Graham-Gilbert Collection.

Reproduced in the *Pall Mall Magazine* for April, 1895, from a photograph by Annan & Sons, of Glasgow.

700. Boors Drinking (Modern copy). A group of three men round a low table drinking, smoking, and playing the violin. On Panel—height, 10½ in.; width, 8½ in. Graham-Gilbert Collection.

701. The Village School. A rude rustic interior in which are variously disposed the schoolmaster and a number of little rustics — some at their lessons, and others at various pranks. On Panel—height, 7½ in.; width, 8½ in. M'Lellan Collection.

A school interior similarly treated is in the La Caze Collection in the Louvre, Paris.

Palamedes. Anthonis Palamedes, 1600-1673. Dutch School.

This artist, whose family name was Stevaerts, but who generally signed himself A. Palamedes, was a native of Delft. He studied the manner of Mierevelt and of Frans Hals, and devoted himself to portrait painting and the representation of domestic interiors of the wealthy classes. He was received into St. Luke's Guild of Delft in 1621, became President of the same in 1635, and continued to take an active interest in the concerns of the Corporation till the year of his death.

703. A Musical Party. A company, variously disposed in a large apartment, listening to the performance of a richly habited man, who sings and accompanies himself on the lute. Signed "A. Palamedes." On Panel — height, 14½ in.; width, 21½ in. Euing Collection.

Palma. Jacopo Palma (called Palma Vecchio), 1480-1528. Italian-Venetian School.

Palma, a native of Serinalta, near Bergamo, was probably a fellow-pupil of Titian and Giorgione in the school of Giovanni Bellini. After these he is to be regarded as one of the most distinguished ornaments of the early Venetian School. His works are remarkable for simplicity of composition, attractive and graceful modelling of his female figures, and for opulent and harmonious colour.

705. Virgin and Child attended by Saints. The Virgin seated on a balcony, her hands around the Holy Infant, erect, nude, in front of her. To the left is St. Joseph, to the right St. Catherine and a saint with a flag (S. Philippo Benozzo?), and in front St. John and a lamb. On Panel—height, 17½ in.; width, 14 in. M'Lellan Collection.

It has been suggested that this picture is by Romanino of Brescia.

706. Holy Family. The Virgin, with the Infant Saviour on her knee, attended by St. Catherine, St. John, and St. Peter; in background, a landscape with architecture. On Panel—height, 3 ft. 0½ in.; width, 4 ft. 6 in. Graham-Gilbert Collection.

The same figures of St. John and St. Catherine occur in Palma's "St. Peter Enthroned," in the Academy, Venice.

707. Figure of a Lady. (Copy by Graham-Gilbert.) Half-length figure, with long flowing hair, in a rich loose red cloak, lined with blue. On Panel — height, 8½ in.; width, 6½ in. Graham-Gilbert Collection.

Parker. H. P. Parker, 1795-1873. English School.

Parker was born at Plymouth, the son of a teacher of marine drawing. In 1816 he removed to Newcastle, where he attained considerable popularity as a painter of local subjects, and also because of the active part he took in the formation of the Northumberland Institution of Fine Arts. In 1840 he was appointed drawing master at Wesley's College, Sheffield. Four years later he removed to London, where he died.

709. The Smugglers' Cave. In the interior of a cave several smugglers are playing cards; others, eating, drinking, or sleeping. At the entrance a man is keeping watch with his telescope rested on the back of a pony. Signed "H. P. Parker, 1852." On Canvas—height, 3 ft. 6 in.; width, 4 ft. 7 in. Teacher Collection.

Parmigiano. *See* Mazzola.

Pater. Jean Baptiste Pater, 1695-1736. French School.

Pater was a contemporary, in some degree a rival, of Watteau, devoting himself to the class of subjects which is peculiarly identified with the name of that great master He received some amount of instruction from Watteau, and he worked with prodigious assiduity—so much so that he thereby cut short his life, dying in Paris at the early age of forty.

711. Carnival Scene. A procession of gaily and fantastically dressed musicians and mummers, with Bacchus borne aloft. In foreground a fountain in the gardens of Fontainebleau, in which is John of Bologna's group, "The Rape of the Sabine Women;" the palace in the distance. On Copper—height, 18½ in.; width, 24 in. M'Lellan Collection.

"To this French painter I am inclined to attribute a large party in a landscape, which unites a skilful composition with a warm and clear colouring and a very careful execution."—(Waagen's *Art Treasures*, vol. iii., page 186.)

"If by Pater, early and most carefully modelled."—*Dr. Richter.*

Paterson. James Paterson, A.R.S.A. (living artist). Scottish School.

713. Landscape—Borderland. A stretch of rolling cultivated country, here and there trees with sparse foliage in autumnal tints. In the foreground a stream and fields in shadow, in which are cattle. In the distance, in sunshine, fields yellow

with the ripening harvest. Masses of cloud are moving across the sky. Signed "James Paterson, A.R.S.A., Moniaive." On Canvas—height, 4 ft.; width, 6 ft. Presented by A. Cameron Corbett, M.P., 1898.

Paton. Sir Joseph Noel Paton, R.S.A., 1821-1901. Scottish School.

Joseph Noel Paton was born in the ancient town of Dunfermline. His father, who was a rather remarkable man, was employed as a pattern designer in a damask factory, and occupied his leisure time in antiquarian research and in studying and expounding the doctrines of Emanuel Swedenborg. From him Noel Paton doubtless imbibed that love of art which he early developed. At the age of sixteen he produced a series of water-colour drawings illustrating incidents in several of Sir Walter Scott's novels. Removing to London in 1843, he was for a short time a student in the schools of the Royal Academy. In 1844 he first exhibited at the Royal Scottish Academy, and in the following year he gained one of three premiums awarded for fresco at Westminster Hall. In 1847 he gained a prize of £300 for his pictures "Reconciliation of Oberon and Titania" and "Christ Bearing the Cross," the former of which was purchased by the Royal Scottish Academy. The "Quarrel of Oberon and Titania," painted in 1849, was purchased for the Scottish National Gallery by the Royal Association for the Promotion of Fine Arts in Scotland. Sir Noel Paton was an indefatigable worker, and, in addition to producing an enormous number of paintings, chiefly of religious and romantic subjects, he published several volumes of poems, was a distinguished archæologist and an enthusiastic collector of arms and armour. He was elected an Associate of the Royal Scottish Academy in 1846, and a full member in 1850. In 1866 he was appointed the Queen's Limner for Scotland, in 1867 he was knighted, and in 1876 he was made LL.D. of Edinburgh University. He died at Edinburgh on the 26th December, 1901.

714. "Hesperus, the evening star, sacred to lovers." In an open space, between two trees, a lady in a dark blue robe, white sleeves and embroidered cuffs, seated on a bank; her lover, in a fur-lined blue cloak, over which is a red tippet, kneels before her, holding her hands; on the ground, between them, is a mandoline; hills in the distance; a fading sunset sky, with the star Hesperus and the new moon high in the heavens. Signed in monogram, and dated "1857." On Millboard—height, 3 ft.; width, 2 ft. 3 in. Purchased, 1903.

Exhibited at the Royal Academy in 1860. Engraved by W. H. Simmons.

Pavy. Eugene Pavy. Modern French School.

716. An Eastern Market Place. Ethiopian fruit and fish sellers, with baskets of fruit and shallow tanks containing flounders, mackerel, and shell fish. At the back a dancing girl with her tambourine; and, to the left, merchants with donkeys laden with goods. Signed "Eug. Pavy, 1885." On Canvas—height, 2 ft. 8½ in.; width, 4 ft. 1 in. Teacher Collection.

717. Eastern Court-Yard Scene. To the right, under an archway, two Moors are playing a game resembling chess; others stand or sit around watching the game; in the centre of the yard is a camel squatted, with attendant Ethiopian; baskets of oranges, water vase, and saddle. Signed "Eug. Pavy, 1887." On Panel—height, 19½ in.; width, 23½ in. Teacher Collection.

718. Eastern Scene. An interior, in which are four men seated cross-legged on ground, one standing; two of the seated men playing a game resembling chess; through the open door a view of the courtyard is obtained. Signed "Eug. Pavy, 1885." On Canvas—height, 19½ in.; width, 24½ in. Teacher Collection.

Pavy. Philip Pavy. Modern French School.

719. An Arab Chief. Signed "Ph. Pavy, 1885." On Panel—height, 14½ in.; width, 7½ in. Teacher Collection.

720. The Connoisseur. Lady and gentleman examining a cabinet containing porcelain. Signed "Ph. Pavy." On Canvas —height, 9½ in.; width, 7 in. Teacher Collection.

721. The Toast. Portrait of a cavalier holding in his hand a glass of wine. On Panel—height, 8 in.; width, 6½ in. Teacher Collection.

Peel. James Peel (living artist). English School.

723. Church Field at Edmonton. In the foreground men ploughing with teams of horses and cattle, to the left a path, along which a girl is carrying a baby; in the middle distance is a stream crossed by a bridge, and, beyond, is seen the roof of a church with a tower. On Canvas—height, 16¼ in.; width, 26 in. Presented by T. Graham Young as a memorial of his father, James Young, LL.D., F.R.S., of Kelly, 1900.

Pettie. John Pettie, R.A., 1839-1893. Scottish School.

John Pettie was born in Edinburgh in 1839, but during his childhood his family migrated to East Linton in Haddingtonshire. When about sixteen years of age he obtained admission to the Trustees' Academy in Edinburgh under Robert Scott Lauder, to whom many Scottish artists who have risen to eminence owed their early instruction. Pettie, with his companion students, W. Q. Orchardson, John M'Whirter, Tom Graham, Hugh Cameron, and others, formed a sketching club, which met weekly between 1856 and 1861. In 1861 some of them migrated to London, and thither, a year later, Pettie followed his companions, that city being thereafter his home. He was elected A.R.A. in 1866, and in 1873 he attained the dignity of full Academician. He was also made an honorary

member of the Royal Scottish Academy. Pettie's delight was in dramatic situations: his more important canvases having for their subjects warlike and historical incidents, including many vigorous illustrations of Scott's novels, and some selected from the Shakespearian dramas.

724. Two Strings to her Bow. In a country lane, a damsel is enjoying a promenade between two gallants, linked into the arms of each, both of whom appear to dislike the triple arrangement. On Canvas—height, 2 ft. 8½ in.; width, 3 ft. 11 in. Presented by John Muir, of Deanston (Sir John Muir, Bart., Lord Provost), 1888.

Reproduced in photogravure by Boussod, Valadon, & Co., London, 1892.

725. A Knight of the 17th Century (Portrait of William Black, novelist, 1841 - 1898). Three - quarters length, life - size figure of a man in plate armour looking towards the left, with left hand on sword, and, in his right hand, a roll of parchment, with seal attached. Signed "J. Pettie, 1877." On Canvas—height, 4 ft. 2½ in.; width, 2 ft. 7½ in. Presented by Sir William Ingram, Bart., 1899.

726. The Strategists. Two officers, one old, with his head bandaged; the other young, sitting near the door of a tent examining a map or plan. Signed "J. Pettie, '64." On Canvas—height, 15½ in.; width, 20½ in. Teacher Collection.

727. The Musicians. A ball-room, with two musicians on a platform, one playing bagpipes, the other a cornet. Signed "J. Pettie." On Canvas—height, 16 in.; width, 13 in. Teacher Collection.

728. Sword and Dagger Fight. In the opening of a wood, two men fighting with rapiers and daggers *à outrance;* combatant to left, in black; combatant to right, in white, with pink scarf; gloves, cap, and stick lying behind him. Signed "J. Pettie." A version of this picture, on a larger scale, is in the Mappin Art Gallery, in Sheffield. On Panel—height, 1 ft. 7½ in.; width, 2 ft. 6½ in. Donald Collection.

Phillip. John Phillip, R.A., 1817-1867. Scottish School.

This eminent artist was born at Aberdeen of parents in humble circumstances. Apprenticed to a house painter, he early displayed a taste for art, and is said to have received some instruction from a local portrait painter named Forbes. In 1834 he stowed away in a brig bound for London, where he contrived, before returning home, to visit the exhibition of the Royal Academy. Shortly after his return to Aberdeen he attracted the attention of Major Pryse Gordon, who brought him under the notice of Lord Panmure, by whose assistance he was enabled to study in London for a short time under J. M. Joy. In 1837 he became a student at the Royal Academy. Returning to Aberdeen in 1840, he remained there until

1846, employed principally in portrait painting. Subsequently he settled in London, where he remained until his death, making several visits to Spain and, for his health, a journey to Rome. His early pictures were, for the most part, illustrative of Scottish domestic life, after the manner of Wilkie. In 1851 he paid his first visit to Spain, residing for some time in Seville, and there, under glowing skies and amid rich colour, he received fresh inspiration, the result of which was the production of his famous series of pictures of Spanish life, so distinguished for the richness and depth of their colour and their virile execution as to gain for their author a foremost place among modern artists. In addition to his Spanish pictures, Phillip painted, in 1860, by Royal command, the great portrait-picture, "The Marriage of the Princess Royal with the Crown Prince of Germany," and in 1863 he produced his "House of Commons." He was elected an Associate of the Royal Academy in 1857, and a full Academician in 1859. He died on 27th February, 1867.

730. A Gipsy Girl. Bust figure of a girl with dark complexion and jet black hair, looking slightly to the right, in a red sleeved bodice trimmed with black, and a yellow mantle, a necklace of beads with pendant, and rings on the fingers of her right hand, which grasps her hair. Signed "Jo. P., '60." On Panel—height, 2 ft. 1½ in.; width, 1 ft. 9 in. Purchased, 1900.

731. The Assignation. Two gaily-dressed Spanish ladies arm in arm, one wearing a hat and using her fan, the other with a red rose in her hair and wearing a veil, carrying a fan in her left hand, and with her right secretly passing a letter to a gallant behind her, to left. Signed with monogram and dated 1859. On Canvas — height, 3 ft. 4 in.; width, 4 ft. 2½ in. Presented by Sir Charles Tennant, Bart., 1904.

732. The Evil Eye. To left a gipsy tent, out of which a woman is looking at the artist, to right, sketching a Spanish girl with a basket of fruit under her arm; table with fruit, etc. Signed with monogram "J. P.," and dated 1858. On Canvas—height, 20 in.; width, 16 in. Donald Collection.

Philips. Henry W. Philips, 1820-1868. English School.

H. W. Philips was a son of Thomas Philips, R.A., a well-known painter of portraits and figure subjects. Henry was educated by his father, and devoted himself almost exclusively to portraiture, in which department he acquired considerable reputation; but he died suddenly and prematurely in London at the age of forty-eight.

733. Portrait of Lord Clyde. Half length, nearly full face, with hand in breast of coat. On Canvas — height, 3 ft. 7 in.; width, 2 ft. 7 in. Presented by John Tennant, of St. Rollox.

Field-Marshal Lord Clyde, G.C.B., K.S.I., etc., was born in Glasgow in 1792, and joined the army as ensign in his sixteenth year. He served

successively in the Peninsula, in America, West Indian Colonies, China, India, the Crimea, and the Indian Mutiny; rising gradually in rank till he became Commander-in-Chief of the Indian Army, thereafter a Peer, and ultimately, in 1862, a Field Marshal. He died in 1863, and received the honour of public burial in Westminster Abbey. The portrait has been engraved by George Zobel.

Phlippeau. Modern Italian School.

734. The Mid-day Meal. In the foreground three peasant women, one standing and two seated, and two children by the side of a carved stone bench, on which are dishes, fruit, etc.; on the ground a wicker basket cradle, etc.; to the right the entrance to an old temple, and in a niche a Cupid. In the distance two towers, with hills rising behind. Signed "Phlippeau, ft." On Canvas—height, 13½ in.; width, 18 in. Smellie Collection.

Pickersgill. Frederick Richard Pickersgill, R.A., 1820-1900. English School.

Pickersgill was born in London, the son of an artist, and nephew of H. W. Pickersgill, R.A. He first studied under F. Witherington, the landscape painter, an uncle on his mother's side, and in 1840 he became a pupil in the Royal Academy. His first work "The Brazen Age" was exhibited in 1839, and for many years he was a regular contributor to the Academy, the themes for his productions being largely taken from the works of Spencer and Shakespeare. In 1843 he gained a prize with "The Death of King Lear" at the Exhibition of Cartoons in Westminster Hall, and in 1847 he was awarded a premium of £500 for "The Burial of Harold," which was afterwards purchased for the decoration of the Houses of Parliament. He was elected a Royal Academician in 1858, and held the keepership of that institution from 1873 till 1887. He died at Yarmouth, Isle of Wight, on the 20th December, 1900.

736. Amoret, Aemylia, and Prince Arthur, in the Cottage of Sclaunder (Slander).

> "Then all that evening, welcomed with cold
> And chearlesse hunger, they together spent;
> Yet found no fault. but that the hag did scold
> And rayle on them with grudgefull discontent
> For lodging there without her owne consent.
> Yet they endured all with patience milde,
> And unto reste themselves all oneley lent.
> Regardlesse of that queane so base and wilde,
> To be unjustly blamed and bitterly revilde."
> —Spenser, *Faerie Queene*, viii., 28.

On Canvas—height, 1 ft. 11 in.; width, 2 ft. 10½ in. Vernon Collection of the National Gallery. Lent by the National Gallery, London.

Exhibited at the Royal Academy in 1845. Engraved by G. A. Periam.

Poel. Egbert Vander Poel, 1621-1664. Dutch School.

Vander Poel, a native of Delft, is supposed from his manner to have been a pupil of E. Vandevelde and A. Vander Neer. He was admitted to the St. Luke's Guild in Delft in 1650. He painted kitchen interiors, and views of towns, frequently under moonlight, and conflagrations. He was buried in Rotterdam in July, 1664.

737. Sea-Beach Scene. A sea-beach with a group of men and women trafficking in fish, two men on horseback, and various other figures, fishing boats, etc.; to right, on a rising ground, a square tower. On Panel — height, 15 in.; width, 20½ in. Presented by D. Dreghorn, 1856.

738. Sea-Beach—The Fish Auction. A Dutch coast scene, with low sandhills, church spire, and other buildings. Fishing boats on the sandy beach, and various groups of fisher folks, etc., trafficking in fish. On Panel—height, 13 in.; width, 17½ in. M'Lellan Collection.

Formerly attributed to Isaac van Ostade, but Dr. de Groot was the first to distinguish it as by Vander Poel; of whose work he regards it as one of the finest examples. It is similar in character to an oval picture in the Habich Collection in Cassel, and Mr. George Salting in London also possesses a like work.

739. The Fire at Night. Group of houses, with church behind, by the side of a canal; a house in foreground, burning fiercely, illuminates the neighbourhood and the night sky; persons and furniture are being rescued; boats in foreground. Signed "E. Vander Poel." On Canvas—height, 15½ in.; width, 22 in. M'Lellan Collection.

740. Winter Scene on a Dutch Canal. Frozen canal, spanned by a bridge, at side of which there is an inn; skaters, sledgers, and other figures in foreground. Signed "A. Vander Neer, fct., 1652." On Panel — height, 14½ in.; width, 19½ in. M'Lellan Collection.

Dr. Bredius was the first to point out that the signature is a forgery, and that the picture is really the work of Vander Poel.

PORTRAITS FROM THE OLD TOWN HALL.

741. King James VI. of Scotland and I. of England. Full length, erect. In grey felt hat with ostrich plumes, ruff collar, brown tunic, ornamented cloak and breeches, pendant of Garter on his breast. On Panel—height, 7 ft. 10 in.; width, 5 ft. 1½ in. From Old Town Hall.

The following is inscribed on the Panel:—"Jacobus Dei gratia, Magnæ Brittanniæ, Francie, et Hiberniæ, Rex, Fidei Protector. Aetatis suæ 52. 1618."

742. King Charles I. By John Hendrie. Full length, erect. Dark felt hat with plumes, scarlet cloak, white silk tunic, with slashed purple and white sleeves, collar and garter of Garter; royal insignia by his side. On Canvas—height, 7 ft. 10 in.; width, 5 ft. 1½ in. From Old Town Hall.

In the Council Minutes of date 4th June, 1670, the following occurs:—"The same day it is appoyntit that the provest wryt to London to the Deane of Gild to buy for the tounes use the portraitoris of King Charles the first and second."

Again, under date 16th June, 1677:—"The said day appoyntis the Proveist to vse all dilligence to get the portraitur of King Charles the First, that it may be hung in the Counsell-hous with the rest now thair."

"29th September, 1677.—Ordaines the thesaurer to have ane warrand . . . for ffyve pundis starling payit to John Hendrie in pairt payment of quhat he is to get for drawing the king Charles the First his portratour."

743. King Charles II. By Sir Peter Lely. Full-length figure, erect. Large brown peruke, crimson cloak, with white silk lining, plumed hat in his right hand, collar and pendant of Garter, and royal insignia. On Canvas—height, 7 ft. 10 in.; width, 5 ft. 2 in. From Old Town Hall.

See Note under No. 742.

The portrait of Charles II. was obtained with great promptitude and much earlier than that of his father, for in the Council Minutes of 29th August, 1670 (the year in which the Dean of Guild was commissioned to obtain both portraits in London), there is an entry to the effect that £25 sterling was paid for "the King's Portraitour."

"29th Aug., 1670.—The same day ordaines Coline Campbell to have ane warrand for the sowme of twenty fyve pundis starling deburst be him to the provest, and quhilk he deburst for the King's portratour bocht be him for the tounes vse."

744. King James II. Full-length figure, erect. Brown peruke, lace scarf, in green robe, and insignia of Garter; in his right hand an admiral's baton, and armour lying at his feet. In the background, to left, a naval engagement in progress, with ships on fire. On Canvas—height, 7 ft. 10 in.; width, 5 ft. 1½ in. From Old Town Hall.

745. King William III. By John Scougall. Full-length figure, erect, in dark peruke, green robe, ermine-lined, with insignia of Garter and royalty. On Canvas—height, 7 ft. 10 in.; width, 5 ft. 2½ in. From Old Town Hall.

The following entry occurs in the Council Minutes, under date 12th March, 1708:—

"The whilk day the Magistrats and Town Council convened, the Provost having represented that he having bought from Mr. Scougall, Limner in

Edinburgh, two portrays, the one of King William and the other of Queen Mary, both of full length, for twenty-seven pounds sterling, as the pryce thereof, the Magistrats and Council doe approve of his buying of the same, and ordained Thomas Thomson, thesaurer, to pay to the Provost the said summ upon his receipt thereof, which shall be the thesaurer's warrand that the Provost may transmitt the money to Edinburgh and get the pictures brought home that they may be hang'd up in the toun's Council house."

746. Queen Mary. By John Scougall. Full-length figure, in green robe, ermine-lined, and jewelled in front, pearl necklace, and large pearl eardrops; crown and orb on table by her side; Kensington Palace in background to left. On Canvas—height, 7 ft. 10 in.; width, 5 ft. 2 in. From Old Town Hall.

See Note to portrait of King William, No. 745.

747. Queen Anne. By John Scougall. Full length, standing figure, with small crown on her head, sceptre in right hand, and orb in left, ermine-lined robe, with white embroidered gown; collar and pendant of Garter on her breast. On Canvas—height, 7 ft. 10 in.; width, 5 ft. 1½ in. From Old Town Hall.

"On 2nd August, 1712, the which day the Magistrats and Toun Council convened, ordaines Wm. Gow, the Treasurer to pay to John Scougall, elder, painter, fifteen pounds sterling money, as the pryce of the picture of her Majesty Queen Anne, painted and furnished be him and now put up in the Council-house of this burgh, and thir presents with his receipt shall be the said Treasurer's warrand to get the said somme allowed to him at his compt making."

748. King George I. Full-length figure, in brown wig, lace scarf, crimson, white silk-lined robe, with collar and pendant of Garter; crown and orb to left. On Canvas—height, 7 ft. 10 in.; width, 5 ft. 1½ in. From Old Town Hall.

"21st September, 1717.—The which day the Magistrats and town Councill convened, ordaines Francis Hopkirk, treasurer, to pay to Robert Robertson, merchant, fifteen pund sterling as the price of His Majestie King George, now put up in the Councill House, and thir presentes with his receipts shall be the Treasurer's warrand, and get the somme allowed to him at his compt making."

749. King George II. By Allan Ramsay. Full length, standing, in full-bottomed white wig, in green, ermine-lined robe, and rich braided coat, wearing insignia of Garter, left hand gloved and holding glove, right hand touching sceptre, by the side of which are orb and crown. On Canvas — height, 7 ft. 10 in.; width, 5 ft. 1½ in. From Old Town Hall.

750. King George III. By Allan Ramsay. Full length, in short white wig, lace scarf, ermine-lined robe, yellow coat and

breeches; wearing insignia of Garter; crown on table to the right. On Canvas—height, 7 ft. 10 in.; width, 5 ft. 2½ in. From Old Town Hall.

"6th March, 1764.—The Magistrates and Councill unanimously agree that a picture of his present majesty King George be procured and putt up in the Town Hall, and recommend to the provost to write to the Honourable Lord Frederick Campbell att London to have a proper picture drawn and sent down." Several replicas of this portrait exist, and it was engraved by W. W. Ryland in 1794.

Poussin. Gaspard Dughet, 1613-1675. French School

Gaspard or Guaspre Dughet, commonly called after his brother-in-law, Poussin, was born of French parents at Rome in 1613. He was the pupil and brother-in-law of Nicolas Poussin, and was powerfully influenced in his style by that celebrated painter. Owing to his habit of painting upon dark grounds, his pictures have become low in tone, and have thus acquired a gloomy and sombre character.

751. An Italian Landscape. A woody landscape, through which flows a river; a hill, with chateau, in the middle distance, beyond which lofty mountains; three figures in foreground. On Canvas — height, 1 ft. 6½ in.; width, 2 ft. 5½ in. M'Lellan Collection.

"Poetical, warm, and clear" (Waagen's *Art Treasures*, vol. iv., p. 462).

752. Italian Landscape. A dark woody prospect, bounded by distant hills; two figures in foreground, the female with head and shoulders only above a bank, on which she reclines; a castle on a mound in the middle distance; and further away, to the left, other castellated buildings on eminences. On Canvas—height, 1 ft. 7 in.; width, 2 ft. 1 in. M'Lellan Collection.

753. Classical Landscape. A woody landscape, with hills and sea in the distance; in the centre a massive castellated building and a stream; various figures in the foreground. On Canvas — height, 3 ft.; width, 4 ft. 3 in. Graham-Gilbert Collection.

Poussin. Nicolas Poussin, 1594-1665. French School.

Poussin, a celebrated French painter, was born at Villiers, in Normandy. His early studies in art were carried on in the face of considerable opposition on the part of his parents, so much so, that at the age of eighteen he left his home and made his way to Paris. There he struggled for some years with poverty and disappointment. He made two unsuccessful efforts to reach Rome, but at length the attention of the Italian poet, Cavaliere Marini, then on a visit to Paris, was attracted

by a series of pictures Poussin had executed for the Jesuits. Marini took him under his protection, and Poussin followed him to Rome. There he threw himself enthusiastically into the study of classical art. He was fortunate enough to secure the patronage of Cardinal Barberini, by whose influence he obtained many commissions. The fame of his work rapidly spread, and in 1640 he was induced to return to France on the invitation of Louis XIII., where he remained for two years, producing during that period some of his most important works. In 1642 he returned to Rome, where he died in 1665. Several of his works are in the National Gallery, and he is well represented in the Louvre and other Continental galleries.

755. The Sacrifice of Mettius Curtius, 362 B.C. In the foreground, Mettius Curtius on horseback, in the act of leaping into a chasm, from which smoke and flame are issuing. On either side are citizens, whose attitudes express horror at the scene. Behind is a walled building, with towers and pillared portico. To the left are two tall pillars, rising from a pedestal, on which are several persons. To the right, an open country, with a town and hills in the distance. On Canvas—height, 3 ft. 4½ in.; width, 5 ft. 6 in. Bequeathed by William Kennedy, 1899.

"In 362 B.C., according to popular tradition, the earth in the forum gave way, and a great chasm appeared, which the soothsayers declared could only be filled up by throwing into it Rome's greatest treasure, and thereupon M. Curtius, a noble youth, mounted his steed, in full armour, and declaring that Rome possessed no greater treasure than a brave and gallant citizen, leaped into the abyss, upon which the earth closed over him."

Painted in Rome in 1635. Afterwards it came into the possession of Cardinal Richelieu.

Prentis. Edward Prentis, 1797-1854. English School.

This artist was a native of Monmouth, who devoted his attention exclusively to the painting of scenes of domestic life. A considerable number of his works became popularly known through engravings.

758. The Sick Bed. By the bedside of a sick man a lady, with an anxious expression, sits watching the patient, who is asleep. Signed "E. Prentis, 1836." On Canvas—height, 2 ft. 7 in.; width, 1 ft. 8 in. Euing Collection.

Primaticcio. Francesco Primaticcio, 1504-1570. Italian-Bolognese School.

Primaticcio, a native of Bologna, was educated in art under the influence of Giulio Romano. At an early age he entered into the service of Francis I. of France, under whom and the three succeeding monarchs he was general director of the royal architectural and art undertakings. His principal works were the great series of frescoes for the embellishment of the Chateau of Fontainebleau, the remains of which still exist there. He was the founder of the important school of Fontainebleau, which exercised a remarkable influence on the development of French art.

759. Triumph of the Heart. An allegorical composition, in which the Virgin, with the child Jesus, is seated on the prostrate figure of a man clutching a money bag (Avarice); on the Virgin's right a cherub holds up a glowing heart; and, on the left, another offers clusters of grapes to the Holy Infant. On Panel — height, 2 ft. 8½ in.; width, 1 ft. 11½ in. M'Lellan Collection.

A steel engraving of this picture, by James Thomson, of London, occurs in Dibdin's *Northern Tour*, vol. ii., page 773. It is there called the Regeneration of the Heart, and ascribed to Primaticcio.

Prins. Johann Huibert Prins, 1757-1806. Dutch School.

A painter of architectural views, native of the Hague, who confined his attention principally to the delineation of the street architecture and public buildings of Dutch cities. He painted with the minute precision and finish of Vander Heyden, but in a drier, more mechanical spirit. Many of his works, however, have been accepted as examples of his skilful predecessor.

761. View in Amsterdam. Street scene in Amsterdam, with spires, etc., of two churches in the background. A group of people stand round a showman, who displays a large illuminated placard. On Panel — height, 12¾ in.; width, 16¾ in. Euing Collection.

762. View in Amsterdam A street in Amsterdam, showing numerous quaint and diversified gables; public well in foreground, and various marketing groups. On Panel—height, 12¾ in.; width, 17 in. Euing Collection.

Pendant to No. 761.

763. View in Amsterdam. Street in Amsterdam, along which a canal, spanned by two bridges, passes to join a broader canal. To the left a church; to the right a house, bearing date 1666; groups of children, market people, etc., with showman displaying a sheet of pictures. Signed "Vander Heyden" (a forgery). On Panel — height, 17 in.; width, 21¾ in. Euing Collection.

Pritchett. R. T. Pritchett. English School.

An English artist who occasionally exhibited at the Royal Academy about 1850.

767. The Student—a Sketch. Man seated in a Gothic chamber, reading. On Panel — height, 7 in.; width, 9½ in. Euing Collection.

Pynacker. Adam Pynacker, 1621-1673. Dutch School.

Adam Pynacker, a native of Pynacker, near Delft, was a landscape painter, who, in his early years, visited and studied in Italy, where he came under the influence of Jan Both. His subjects are principally based on Italian scenes, flooded with an evening light in the manner of Cuyp, and enlivened with figures, sheep, etc. His pictures were much admired during his lifetime, but they have suffered a good deal by darkening of their colour.

769. Landscape—Goats and Sheep. An Italian landscape, in evening light. To the left, a steep bank covered with brushwood, and, in the foreground, three goats and a sheep. On Panel—height, 12½ in.; width, 20 in. Euing Collection.

Raeburn. Sir Henry Raeburn, R.A., 1756-1823. Scottish School.

Raeburn was a native of Edinburgh. Losing his father at an early age, he was educated at Heriot's Hospital. His love of art and power in portraiture were early manifested in the miniatures which he executed while apprenticed to a goldsmith. The success of these efforts induced him to devote his whole energies to painting. He visited London, where he received advice and encouragement from Sir Joshua Reynolds, spent two years studying in Italy, and thereafter he settled in his native town, where he gained great celebrity, and painted the portraits of many of the most eminent of his contemporaries. He was elected A.R.A. in 1814, and full member of the Academy in the following year; in 1822 he was knighted by George IV. in Edinburgh; and in 1823 was appointed His Majesty's limner for Scotland—an honour which, however, he enjoyed but a very short time, as he died in July of that year.

771. Portrait of William Jamieson, Jun., Merchant in Glasgow, died 1826. Half-length, life-size figure, slightly to the left. On Canvas—height, 2 ft. 6 in.; width 2 ft. 1 in. Painted in 1805 as a gift to his god-daughter Catherine, eldest daughter of Michael Rowand, of Linthouse, and of the Ship Bank, Glasgow, and acquired from her brother, Michael Rowand. Purchased, 1897.

772. Portrait. Half-length figure of a gentleman, white powdered hair, white cravat, and brown coat. On Canvas—height, 24 in.; width, 19 in. Euing Collection.

773. Portrait of William Mills, Lord Provost of Glasgow, 1834-1837. Half length, head turned a little to right, white necktie, and ruffled shirt. On Canvas—height, 2 ft. 6 in.; width, 2 ft. 1 in. Presented by the Trustees of the late George Mills, 1892.

774. Sir Walter Scott. A bust portrait, copy on a small scale, by Innes, of the well-known and frequently reproduced portrait. On Canvas—height, 11¼ in.; width, 13½ in. M'Lellan Collection.

775. Portrait of a Lady. (Unfinished copy by Graham-Gilbert.) Quarter length, full face, looking forward, in short dark ringlets. On Canvas—height, 23 in.; width, 19 in. Graham-Gilbert Collection.

776. Portrait of Dr. Richardson. (Copy by Graham-Gilbert.) Three-quarter length figure, in dressed wig, seated by a table, on which are writing materials. On Panel — height, $8\frac{1}{2}$ in.; width, $6\frac{1}{2}$ in. Graham-Gilbert Collection.

777. Study of a Head. (Copy by Graham-Gilbert.) Full-sized head of a lady, looking towards left, with short wavy hair tied with ribbon. On Panel—height, 12 in.; width, 10 in. Graham-Gilbert Collection.

778. Portrait of a Lady. (Copy by Graham-Gilbert.) Quarter-figure, with short hair falling over brow. On Canvas —height, 18 in.; width, 15 in. Graham-Gilbert Collection.

779. Portrait of William Urquhart, Merchant, Glasgow. Half length, life size, looking towards spectator. Painted about 1815. On Canvas—height, 2 ft. 6 in.; width, 2 ft. 1 in. Presented by his daughter-in-law, Caroline T. Urquhart, 1900.

780. Portrait of Mrs. William Urquhart, wife of the above. Half length, life size, looking towards the left. Painted about 1815. On Canvas—height, 2 ft. 6 in.; width, 2 ft. 1 in. Presented by her daughter-in-law, Caroline T. Urquhart, 1900.

781. Portrait of Alexander Campbell of Hallyards, merchant in Glasgow, and Preses of the Glasgow Highland Society in 1808 and 1815. Bust portrait, looking to left, in bottle-green coat, yellow vest, and white neckcloth. On Canvas —height, 2 ft. 5 in.; width, 2 ft.

Deposited by the Glasgow Highland Society, 1903.

Raibolini. Francesco Raibolini, called Francia, 1450-1517. Italian-Bolognese School.

This artist, commonly known as Francia, was a native of Bologna, where he was trained a goldsmith and niello engraver, in which arts he was very proficient. He added to these accomplishments high excellence in the art of painting, both in tempera and oil colours, his work being peculiarly refined, delicate, and graceful. His principal pictures still remain in Bologna, his *chef-d'œuvre*, preserved in the church of St. Giacomo Maggiore, "The Madonna and Saint," having been painted for the Bentivoglio family in 1499.

782. The Nativity. The child Jesus, resting on a bank in front of the stable, is being worshipped by Mary, Joseph, two angels, and a shepherd. Two angels appear from the clouds; background, hilly landscape on both sides of the stable. On Panel—height, 11½ in.; width, 20½ in. M'Lellan Collection.

One of the most brilliant examples of Francia's early style, showing a close connection with Costa. It must have been painted about 1490-95, in which were produced "The Crucifixion," at Bologna, and, probably, the "St. George and the Dragon," in the Corsini Gallery at Rome. (Benson. *Burlington Fine Arts Club. Ferrara-Bologna Exhibition Catalogue, 1894.*)

Ramsay. Allan Ramsay, 1713-1784. Scottish School.

This artist, the eldest son of Allan Ramsay, the poet, was born in Edinburgh. He studied historical painting in Italy, but on his return to England devoted himself entirely to portrait painting, in the exercise of which, in London, he attained a high reputation, painting the portraits of many members of the Royal Family and of the nobility. He was appointed principal portrait painter to George III. in 1767. Ramsay was a man of extensive knowledge and literary culture, and was held in high esteem by his contemporaries. He is credited with having greatly advanced the art of portrait painting in England.

784. Portrait of Archibald, third Duke of Argyll. Full length, seated, in the robes of the Lord Justice-General of Scotland. On Canvas—height, 7 ft. 10 in.; width, 5 ft. 1½ in. From Old Town Hall.

The Duke was born in 1682; in 1705 he was appointed Treasurer for Scotland, and in the following year he was one of the Commissioners for the Treaty of Union. On the consummation of the Union, he was raised to the Scottish peerage as Lord Islay—his brother being then Duke of Argyll—and he was elected a Scottish Representative Peer. During the greater part of his life thereafter he was entrusted with the management of Scottish affairs, and on the death of his brother, in 1743, he succeeded to the chief family honours. He died in 1761.

The following extract from the minutes of the Town Council of Glasgow refers to the portrait:—"1st May, 1750.—The which day ordain Robert Barbour, late Treasurer, to have allowance in his own hand of the sum of Fourty-two pounds Sterling paid by him to Andw. (*sic*) Ramsay, limner, for the Duke of Argyle's full-length picture done by him for the Town, and now sett upon the Council hall, and the said Treasurer to discharge himself with the said sum in his Treasure account, and thir presents shall be his warrand."

See also Portraits from Old Town Hall, Nos. 749 and 750.

Raphael. Raffaello Santi, 1483-1520. Italian-Roman School.

The immortal Raphael, in whose works all the grand qualities of Italian Art culminated, was a native of Urbino, where his father—an artist of good ability—gave him his first lessons in painting. The father, however, died when his boy was only eleven years of age, and thereafter the dawning genius was nourished by an Umbrian artist, Timoteo Viti, and subsequently by Perugino, who exercised a powerful influence on his youthful charge. In the year 1508 Raphael was summoned to Rome, and

from that time onward he was employed—first by Pope Julius II., and thereafter by Leo X., till the period of his early death—in executing the frescoes and other great works with which his name is associated. He died on 6th April, 1520, his 37th birthday. Raphael's works are usually classified under three separate periods—1st, the Perugmesque, when he was under the influence of Perugino; 2nd, the Florentine; and, 3rd, the Roman period—the latter being that in which his most widely known pictures were executed.

787. The Virgin with the Lizard. Mary tending the child Jesus on her knees, beside whom is the youthful St. John, a scroll in his hand, extended to that of the Saviour, inscribed "*Ecce agnius.*" St. Joseph, behind, resting his arms on a fragment of rich sculpture, observes the group. Landscape with ruins, mountains, and city in distance. On Panel—height, 4 ft. 6 in.; width, 3 ft. 5½ in. M'Lellan Collection.

This picture, excepting several minor modifications, is the same as the Holy Family *del Lagarto*, in the Prado, Madrid, there attributed to Raphael. It is supposed, however, that in both cases the work was directed only by the great master, and that the Glasgow version was really executed by his favourite Flemish pupil and assistant, B. van Orley. A copy of this work, by Giulio Romano, is in the Pitti Palace in Florence, another, on a smaller scale, also attributed to Giulio Romano, is in the Barberini in Rome, and a third is in the Hermitage, St. Petersburg. It may be observed that the wrongly spelt word *Agnius* occurs also so on the scroll extending between the Virgin and St. John in the Terranuova Madonna, now in the Berlin Gallery.

788. The Transfiguration. (*Copy.*) In the upper part of the picture Christ is seen transfigured between Moses and Elias, while the three apostles—Peter, James, and John—recline on the mountain top. At the base a group of apostles, to whom is brought by his father a boy possessed of a devil, and a woman on her knees implores the apostles to heal the lad. On Canvas—height, 5 ft. 8 in.; width, 3 ft. 10 in. Mrs. Douglas, of Orbiston, Bequest.

The original of this famous work of Raphael, preserved in the Vatican, was not quite finished at the time of his early death.

Reid. Sir George Reid, R.S.A. (living artist). Scottish School.

800. Portrait of James Reid, of Auchterarder and Hyde-park Locomotive Works, Lord Dean of Guild of Glasgow, 1893-4. Three-quarters length figure. Signed "R." On Canvas—height, 4 ft. 9 in.; width, 3 ft. 2½ in. Presented in 1897 by Mr. Reid's sons as an addition to the memorial gift of pictures made in 1896.

801. Portrait of John Ure, Lord Provost of the City of Glasgow, 1880-1883. Full length, erect, in official robes. Signed "G. R., 1885." On Canvas—height, 7 ft. 10 in.; width, 4 ft. 10 in. Painted for the Corporation.

802. Portrait of Lord Provost M'Onie. Full-length portrait of Sir William M'Onie, Lord Provost of the City of Glasgow, 1883-1886. On Canvas—height, 7 ft. 10 in.; width, 4 ft. 10 in. Painted for the Corporation.

Rembrandt. Rembrandt Harmenz van Ryn, 1607-1669. Dutch School.

Rembrandt, the greatest of Dutch artists, in many ways the chief of all painters, was a native of Leyden, in which city his father was a miller in easy circumstances. Having early manifested a taste for art, Rembrandt was put in training under a local artist of little renown; but, although he had the opportunity of studying under various masters, his style was entirely self-formed, and his original and penetrating genius sought and found appropriate channels for its own expression. He never left his native land, and early in life settled in Amsterdam, where he soon formed a great school of pupils and imitators, thus exercising a profound influence on the art of his native country. As an etcher he was no less eminent than he was as a painter, and prints from his plates are among the most highly prized works of that class. Though Rembrandt painted scriptural and historical pieces, *genre*, and landscapes, it was in portraiture that he achieved his greatest triumphs. He possessed a marvellous faculty for depicting the loftier shades of human character, and some of his portrait groups are reckoned among the grandest productions of human genius.

805. Tobias and the Angel (Book of Tobit, vi., 1-3). Dark landscape, with a pool in the foreground, in which fish rise. Tobias, seated on the ground, grasps the angel's hand. On Panel—height, 2 ft. 5¼ in.; width, 2 ft. 1½ in. Graham-Gilbert Collection.

Formerly in the possession of Sir Joshua Reynolds, and engraved in mezzotint by James M'Ardell, and reproduced in Bode's *Complete Work of Rembrandt*, vol. v., page 97.

In the Albertina, Vienna, there is a drawing by Rembrandt, obviously a first sketch by Rembrandt for this picture. (See *Handziechnungen Alter Meister*, No. 800.)

For the legend of Tobias, which was a favourite subject with the Dutch painters of Rembrandt's time, see the *Book of Tobit*.

806. A Man in Armour. A man in full armour and helmet, three-quarter length, life size, a shield on his left arm. Signed "Rembrandt, 165—." On Canvas—height, 4 ft. 5½ in.; width, 3 ft. 4½ in. Graham-Gilbert Collection.

Formerly in the collection of Sir Joshua Reynolds, and engraved for Boydell in 1764 by J. G. Haid. "Rembrandt, who thought it of more consequence to paint light than the objects that are seen by it, has done this in a picture of Achilles, which I have. The head is kept down to a very low tone, in order to preserve this one gradation and distinction between the armour and the face, the consequence is that, upon the whole, the picture is too black." (Reynolds' *Discourses on the Fine Arts.*) Reproduced in Michel's *Rembrandt: his Life, his Work, and his Time*, English edition, 1894, vol. ii., p. 86, and in Bode's *Complete Work of Rembrandt*, as "a warrior in rich armour with a halbert," vol. vi., page 67.

807. The Slaughter-House. Interior of a slaughter-house, with carcase of an ox suspended from the ceiling. The head and skin lie to the right, and to the left is a woman washing the floor. Signed "Rembrandt, f., 16—." On Panel—height, 2 ft. 4 in.; width, 1 ft. 7½ in. Graham-Gilbert Collection.

A similar study by Rembrandt in the Louvre, signed and dated 1655, belongs to a later period than the Glasgow work. Reproduced in Bode's *Complete Work of Rembrandt*, as "the carcase of an ox in a cellar," vol. vi., page 75.

808. A Domestic Scene—The Cradle. (School Copy.) A lofty vaulted apartment, its spacious proportions dimly lighted by a fire, by the side of which two women sit, one reading, the other holding in her hand the rope of a cradle in which a child is asleep. On Canvas—height, 2 ft.; width, 2 ft. 7 in. M'Lellan Collection.

The original, in the Boughton Knight Collection, was formerly in the Orleans Gallery, and was engraved by Carl Guttenberg. It has also been reproduced in mezzotint by James M'Ardell, and etched by Baron D. V. Denon.

809. The Painter's Study. Interior of a studio, with the artist seated at his easel painting from a nude female model. On Panel — height, 20 in.; width, 24 in. M'Lellan Collection.

The female figure in this study is the same as the Susanna in the Berlin Gallery "Susanna and the Elders." Hendrickje Stoffels, Rembrandt's servant, and in his old age his partner, was the model. Reproduced in Bode's *Complete Work of Rembrandt*, as "Hendrickje Stoffels as Rembrandt's nude Model," vol. v., page 113.

810. Portrait of Rembrandt. A bust of the artist, life size, full face, turned to right, looking at spectator; head covered with a broad crimson cap, which shades the upper part of the face. He has long hair, a slight moustache and imperial, and wears a military velvet jacket open at the neck. The background is much abraded by over cleaning. The position of the signature is yet visible. Painted about 1635. On Panel, oval —height, 2 ft. 2 in.; width, 1 ft. 8 in. M'Lellan Collection.

Reproduced in Bode's *Complete Work of Rembrandt*, as "Rembrandt with long hair, in a Polish jacket," vol. iii., page 89.

811. Study of a Man's Head. Quarter-length portrait of rugged old man, in felt hat and loose cloak. On Panel—height, 9 in.; width, 8 in. Graham-Gilbert Collection.

Reproduced in Bode's *Complete Work of Rembrandt*, vol. iv., page 213.

REMBRANDT.—HIS OWN PORTRAIT.

812. Female Portrait. (*Copy.*) Portrait of an elderly woman, with black cap, large white ruff, and fur-edged cloak. On Canvas —height, 15 in.; width, 12 in. Graham-Gilbert Collection.

The original, formerly the property of Lord Overstone, is now in the possession of Lady Wantage. It was exhibited at the Winter Exhibition of the Royal Academy in 1888.

813. Portrait of a Man. Half-length figure, life size, in velvet hat, long grey hair and beard; right hand holding a walking-stick. Copy of picture in Dresden Gallery. On Canvas —height, 2 ft. 10½ in.; width, 2 ft. 4 in. Graham-Gilbert Collection.

814. Jeremiah Mourning over the Destruction of Jerusalem. A venerable old man, clothed in a green fur-edged cloak, seated within a cave, contemplating with grief a conflagration seen in the distance to the right. On Canvas—height, 15½ in.; width, 12 in. William Willis Collection.

A version of this picture is in the Collection of Count Sergei Stroganoff, St. Petersburg.

815. Portrait of Rembrandt. (*Copy.*) Bust, life size, turned to the left, full face, flat black cap on head, long wavy fair hair; steel gorget, brown tunic, and brown cloak on left shoulder fastened with a chain. On Canvas—height, 2 ft. 2 in.; width, 1 ft. 9½ in. Presented by Michael Honeyman, 1897.

Copy of the original now in the Pitti Palace, which in 1818 was acquired by the Grand Duke Ferdinand III. from the Gerini family.

816. Portrait of the Artist. (*Copy.*) Rembrandt, with a large felt hat and loose black cloak, with a double chain across his chest, his left hand thrust into the bosom of his cloak. On Canvas—height, 2 ft. 2½ in.; width, 2 ft. Graham-Gilbert Collection.

The original, painted in the year 1645, is in Buckingham Palace, the property of H.M. the King.

817. Old Woman Reading. (Copy by Graham-Gilbert.) Half-length figure, with crimson hood; hands crossed on a book which lies open before her. On Panel—height, 13 in.; width, 10¼ in. Graham-Gilbert Collection.

818. Study of a Head. (Copy by Graham-Gilbert.) Bust of a man, with soft hat and loose cloak. On Panel—height, 5 in.; width, 4 in. Graham-Gilbert Collection.

Copy of an original in the Louvre, Paris. A similar study is also in the Cassel Gallery.

Reni. Guido Reni, 1575-1642. Italian-Bolognese School.

Guido Reni was a native of Calvenzano, near Bologna. He received his earliest art instruction from Denis Calvaert, a Flemish painter, who, towards the close of the 16th century, was settled at Bologna. When twenty years of age he entered the school of the Carracci, and he also resided in Rome, where he studied closely the great works of Raphael. At Rome, where his best work was executed, his pictures were in much request. He lived in his later years at Bologna, but, notwithstanding his large income, he ended his days deep in debt, with the whole of his time and work sold to dealers. For these men he painted many of the heads and half-length Niobe-like female figures which are so well known and so characteristic of the master.

821. The Magdalene in Grief. Three-quarter length female figure, life size; in red drapery; eyes upturned in grief; her hand resting on a skull; she sits within a cave which opens on a landscape; and two cherubs hover immediately over, observing her. On Canvas—height, 5 ft. 3 in.; width, 4 ft. 3 in. M'Lellan Collection.

Reynolds. Sir Joshua Reynolds, *P.*R.A., 1723 1792. English School.

Sir Joshua Reynolds was born at Plympton, in Devonshire, where his father was a clergyman and master of the Grammar School. From his earliest years he displayed a marked taste for art, and his leanings in this direction were judiciously encouraged. After receiving some instruction from Hudson, the portrait painter, and others, he spent three years studying in Italy. Thereafter he settled in London, where he quickly attained a great reputation and a most influential position. On the foundation of the Royal Academy in 1768, he was elected first President, and received the honour of knighthood from George III. Later in life the University of Oxford conferred on him the degree of D.C.L., and he was appointed principal painter to the King. His services were in demand by all the most influential and distinguished persons of his period, and his personal influence on the progress of British art was powerful and beneficial. His well-known "Discourses on the Fine Arts" remain to this day a standard of opinion and criticism.

823. The Death of Cleopatra. Cleopatra, half length; bosom bare; with the asp in her hand; the arms of her attendant, Charmian, around her; the head of another female, her hands covering her face in grief, is on the left. On Canvas—height, 2 ft. 10½ in.; width, 3 ft. 9½ in. M'Lellan Collection.

824. Portrait of Elizabeth Ann Linley. Bust, life size, profile looking to right. On Panel—height, 2 ft. 5½ in.; width, 2 ft. 0½ in. M'Lellan Collection.

Purchased at Lord Northwick's sale in May, 1838. Elizabeth Linley, the first wife of Richard Brinsley Sheridan, was the daughter of a music composer at Bath. In her early years she attained great celebrity as a public singer, a reputation which was enhanced by her singular beauty and attractive gentleness of character. She was the St. Cecilia of Sir Joshua Reynolds' famous picture known by that name.

REYNOLDS.—PORTRAIT OF MISS E. A. LINLEY.

825. Portrait of a Boy. Half-length figure of a boy in pink jacket, slashed sleeves, and broad lace collar. On Canvas —height, 2 ft. 6 in.; width, 2 ft. M'Lellan Collection.

826. Portrait of a Lady (Angelica Kaufmann?) Half-length, life-size figure, with lace scarf, pearl necklace, and hair braided with pearls. On Canvas—height, 2 ft. $5\frac{1}{2}$ in.; width, 2 ft. $0\frac{1}{2}$ in. Graham-Gilbert Collection.

827. Portrait of a Lady. Half-length, life-size figure, in pink bodice, with fur-lined blue mantle falling off right shoulder. On Canvas—height, 2 ft. 6 in.; width, 2 ft. 1 in. Graham-Gilbert Collection.

828. Portrait of a Gentleman. Half-length, life-size figure, in powdered wig and white frilled shirt. On Canvas—height, 2 ft. 5 in.; width, 2 ft. Graham-Gilbert Collection.

829. The Age of Innocence. (Copy by Graham-Gilbert.) A reduced copy of the well-known picture in the National Gallery of a little girl seated on the ground under a tree. On Panel—height, 8 in.; width, $6\frac{3}{4}$ in. (The original—height, 2 ft. 6 in.; width, 2 ft. 1 in.) Graham-Gilbert Collection.

830. Portrait of Dr. William Hunter. (Copy by Graham-Gilbert.) Three-quarter length figure, standing behind a table, on which are writing materials. On Panel — height, $8\frac{1}{2}$ in.; width, $6\frac{3}{4}$ in. Graham-Gilbert Collection.

Original in Glasgow University.

831. Portrait of a Lady. (Copy by Graham-Gilbert.) Three-quarter figure of a lady wearing a cloak trimmed with ermine, which is gracefully draped round her. On Panel—height, $8\frac{3}{4}$ in.; width, $6\frac{1}{2}$ in. Graham-Gilbert Collection.

832. Captured Cupid. (Copy by Graham-Gilbert.) Half-length figure of a lady carrying on her shoulder a child, who wears a wreath of ivy on his head. On Panel—height, 17 in.; width, $13\frac{1}{2}$ in. Graham-Gilbert Collection.

833. The Banished Lord. (Copy by Graham-Gilbert.) Half-length, life size, full face, looking to left, crimson mantle over the shoulders. On Canvas — height, 2 ft. 5 in.; width, 2 ft. Graham-Gilbert Collection.

Original in National Gallery.

Ribera. Josef Ribera, 1588-1656. Spanish School.

Josef Ribera (known as *Lo Spagnaletto*, the little Spaniard) was born near Valencia, and after receiving some instruction in art he went to Rome, where he placed himself under the guidance of Caravaggio. After completing his studies in Rome and at Parma, he settled in Naples, where he married the daughter of a wealthy picture-dealer. He there pursued a most successful career, receiving many honours and commissions from Philip IV. of Spain and other powerful personages. He closely followed and developed the manner of his master Caravaggio, rejoicing in startling contrasts of high lights, strong shadows, and rich colouring. There is a prevailing air of rugged grandeur and force in all his compositions. He was one of the trio called the Cabal of Naples, who banded themselves together to exclude, by means fair or foul, all other artists from Naples, and that nefarious league wrought grevious harm to many distinguished contemporary artists.

835. St. Peter Repentant. Half-length figure of the Apostle, in brown robe and mantle, gazing penitently upwards, leaning his head on his left hand, which rests upon a square pillar; in his right hand a key. Inscribed—"Josef à Ribera, Hispan^{s}. Valenti^{es}. F. Partenop. 1628." On Canvas—height, 4 ft.; width, 3 ft. 2 in. Purchased, 1904.

Richardson. Thomas Miles Richardson, 1784-1848. English School.

Richardson, the son of a schoolmaster, was born at Newcastle-on-Tyne. He began his career as apprentice to an engraver, but afterwards he learned the trade of a cabinetmaker. After being some years in business he got, in succession to his father, the appointment of Master of the St. Andrew's Grammar School, and, while in that position, utilised his spare time for the cultivation of art. After teaching for seven years he gave it up, and devoted himself entirely to painting. He worked in both oil and water colours, and excelled in portraying river views and sunset effects. He died on the 7th March, 1848.

838. Mountain Landscape. In the foreground a woman and a boy coming along a path, on one side of which is a thatched cottage and on the other ruined walls; mountains in the distance. Signed "T. M. R., 1815." Water-colour—height, $8\frac{1}{4}$ in.; width, 12 in. Smellie Collection.

Rios. L. da Rios. Modern Italian School.

840. Overlooking a Canal, Venice. Women and children gazing over the parapet of the canal; man with basket on his head approaching; church and other buildings behind. Signed "L. da Rios, Venezia, 1886." On Canvas — height, $17\frac{1}{2}$ in.; width, $26\frac{1}{2}$ in. Teacher Collection.

Rippingille. Edward Villiers Rippingille, 1798 - 1859. English School.

Rippingille, a native of King's Lynn, Norfolk, was entirely a self-educated artist. He originally devoted himself to the illustration of English rural life and contemporary manners and customs. He visited Italy in 1837, and living subsequently in that country for a considerable period, he found in Italian life many congenial subjects. He was a voluminous contributor to magazines, etc., on art and other subjects.

841. Roman Mother and Child. Sketch of an Italian female seated on a stone bench, with a child kneeling, a water-pot at her side. Signed "E. V. R., Roma, 1840." On Canvas —height, 16½ in.; width, 11¼ in. Euing Collection.

Roberts. David Roberts, R.A., 1796 - 1864. Scottish School.

David Roberts, the son of a working shoemaker, was born at Stockbridge, Edinburgh. After serving an apprenticeship of seven years with a house painter and decorator, he obtained employment as a scene painter in the theatre at Carlisle, and subsequently in the theatres of Edinburgh and Glasgow. In 1822 he removed to London, where he was engaged in a like capacity in Drury Lane, and afterwards in Covent Garden. In 1824 he visited Normandy, and sketched many of the picturesque buildings in the various towns of that province, paintings from which he exhibited at the Society of British Artists, of which he was a member. He first exhibited in the Royal Academy in 1826. In 1839 he became an A.R.A., and two years later he was made a full Academician. He was a great traveller, journeying all over Europe, Syria, and Egypt in search of subjects for his pencil. Latterly he confined himself to the painting of English scenes. He was equally at home in oil or water colour, and was most successful with architectural subjects. His drawings were extensively published in lithography, and from his "Picturesque Sketches in Spain," "Sketches in the Holy Land and Syria," and "Italy, Classical, Historical, and Picturesque," he made large sums of money. In 1842 he was entertained to a banquet in his native city, and in 1858 the freedom of the city was conferred upon him. He was one of the Commissioners for the Exhibition of 1851, and was a member of several foreign academies. He died of apoplexy on the 25th November, 1864.

845. Bruges Cathedral. Front view of Bruges Cathedral, into which several persons are entering. In the foreground an open space. Signed "D. Roberts." Water-colour—height, 8 in.; width, 6¼ in. Smellie Collection.

Robertson. A. D. Robertson, 1807 - 1886. Scottish School.

Robertson, a native of Perth, studied art in Edinburgh, and in 1831 established himself as a teacher of drawing and painting in Glasgow. He was a man of varied gifts, well versed in old ballad literature, heraldry, and archæology.

847. Woodside House, on the Kelvin. The River Kelvin flowing through wooded banks near Glasgow, with Woodside House among trees on the right, and rustic cottages on the left bank. On Canvas — height, 2 ft. 0½ in.; width, 2 ft. 5½ in. Euing Collection.

Robertson. W. Robertson, middle of 18th century. Scottish School.

Presumably a Scottish artist, but nothing is at present known of him beyond the inscription on the picture noted below.

848. Flora Macdonald. Half-length portrait of the romantic heroine, painted from life in 1750, in old Macdonald tartan dress, with white cockade in her hair. Background, sea, with the sail boat in which Prince Charles is making his escape. On Canvas—height, 2 ft. 6 in.; width, 2 ft. 1 in. Presented by Mrs. Flora Wylde, Cheltenham, grand-daughter of Flora Macdonald, 1883.

The picture has the following inscription:—"*Finnuella, alias Flora Macdonald, Filia Ranaldi Macdonald de Milton, in South Uist, celeberrima illa Heroina Scoticana nunquam sine laude nominanda fedelissima illa Caroli conservatrix, patienter latentis per varios casus, per inaudita pericula, per mare, per terras, telaque per hostium, tam fantiter* [fortiter?] *quam cause* [sic] *ludentis tunc temporis in vestitu muliebri sub nomine hiberniensi Betty Burk personati, Junij 28, noctu 1746* (*A.D. O.M. P.F.S.S.*) *scapham enixius conscendebat. Clarior e tenebris. W. Robertson, ad vivum pinxit 1750.*"

[Translation.]—"Finnuella, otherwise Flora Macdonald, the daughter of Ronald Macdonald of Milton, in South Uist, that famous Scottish Heroine deserving of eternal renown, as the most faithful preserver of Charles, when lying close concealed, 'mid changing fortunes and unheard-of dangers, by sea, by land, and by the darts of his enemies, she, with all the bravery required by the perilous circumstances, with him dressed as a woman, passing off under the Irish name of Betty Burk, was most carefully embarked in a small vessel on the night of the 28th June, 1746 A.D. 'Brighter from the Darkness.' Painted from life in 1750, by W. Robertson."

Robusti, Jacopo. *See* Tintoretto.

Rodeck Carl Rodeck. Modern German School.

850. A Likely Pool. A sluggish-flowing river, overhung by tall trees, and with its surface covered by water lilies; to the right an angler has just cast his line. Signed "C. Rodeck." On Canvas — height, 2 ft. 5 in.; width, 3 ft. 7 in. Teacher Collection.

Rombouts. Theodore Rombouts, 1597-1637. Flemish School.

Rombouts was a native of Antwerp, who, after receiving some instruction in art from the elder Janssens, went to Rome, and subsequently to Florence, where he studied and painted, principally historical pictures, for a number of years with much success. He returned to Antwerp, and there married a lady of noble descent. In the practice of his art, as well as in social and literary connections, he attained a distinguished position, although all Flemish artists were at this time overshadowed by the great master Rubens. He painted many religious pictures for churches, in addition to historical pictures and domestic figure pieces, in all of which he displayed much facility of invention, brilliant power of colour, and accuracy of design.

851. A Gambling Party. A party of seven persons around a table; the two principal figures—a lady and gentleman of the period, richly dressed—playing a game of cards; a confederate of the gentleman is in the act of secretly changing a card from the player's hand, which he holds behind his back for that purpose. On Canvas—height, 3 ft. 9 in.; width, 5 ft. 6 in. M'Lellan Collection.

Romeyn. Willem Romeyn, 1624-1693 Dutch School.

Romeyn, a painter of landscapes and animals, was, in 1642, a student under Berghem, whose style he closely imitated. It is supposed that he spent some time studying in Italy. In 1646 he was admitted Master in St. Luke's Guild, Haarlem; and he was still alive there in 1693. He generally introduced cattle and other animals into his pictures in a most effective manner, so much so, that for drawing and composition, he has been esteemed worthy to rank with Berghem, Du Jardin, and other leading artists of his school.

853. Landscape, with Cattle. Peasant with two cows and a sheep, the animals standing in a pool of water. On Canvas—height, 11½ in.; width, 13½ in. Euing Collection.

854. Landscape, with Cattle. Female peasant, with dog, two cows, and a sheep, beside a stream flowing past a wall and square tower. On Canvas — height, 11½ in.; width, 13½ in. Euing Collection.

Pendant to No. 853.

Rosa. Salvator Rosa, 1615-1673. Italian-Neapolitan School.

Salvator Rosa was born in the village of Renella, near Naples, and began the study of art in that town. His work early attracted the attention of patrons, among whom was the Neapolitan Cardinal Brancacci, for whom he executed several works. On the establishment of his renown he settled in Rome; but spent some part of his time at Naples, where he took part in the rising of Masaniello; and he also worked at Florence, under the patronage of the Grand Duke. Salvator's art is characterised by a wild, rude, and powerful imagination, which agrees best with the

delineation of rugged mountains, and desolate and blasted scenes, peopled by rough and lawless figures. He was a skilful etcher, and a man of varied gifts, but of somewhat irregular stormy character.

856. Rugged Landscape and Cascade. A wild mountainous landscape, with a stream tumbling through a rocky gorge. In the foreground a tall, weird figure in a red coat stands, holding in his hand a long pole. On Canvas—height, 3 ft. 3 in.; width, 4 ft. 5½ in. M'Lellan Collection.

Ross. Malcolm Ross. Modern Scottish School.

857. Landscape, with Trees and Cattle. Signed "M.R." On Canvas—height, 15 in.; width, 19½ in. Teacher Collection.

Rotari. Pietro Rotari, 1707-1762. Italian-Veronese School.

Conte Pietro Rotari was the scion of a noble Veronese family. He early displayed an aptitude for design, and resolved to cultivate his gifts in that direction. He attained very considerable distinction as a painter, notwithstanding that he lived during the decadence of Italian art, and his works attracted attention in various European Courts. In the end he was invited to St. Petersburg by the Russian Empress Elizabeth, and by her appointed principal Court painter, in which office he died.

860. Virgin Adoring the Holy Child. The infant Saviour reclining on a sheet spread over straw; the Virgin standing behind, with two ends of the sheet in her hands; St. Joseph is seen further off; and, to the right, two young persons stand regarding the Holy Child with much interest; overhead, two cherubs watch the group. On Canvas — height, 3 ft. 4½ in.; width, 2 ft. 6 in. M'Lellan Collection.

Rottenhamer. Johann Rottenhamer, 1564-1623. German School.

Johann Rottenhamer was a native of Munich, who studied art in Rome and Venice, coming under the influence of Tintoretto. He lived for several years in Venice, and there had for associates Paul Bril and "Velvet" Brueghel. His later days were passed in Augsburg, where he died. He devoted himself largely to figure painting, and especially affected mythological subjects. His small works, painted on copper, are most appreciated.

862. Adoration of the Shepherds. The Virgin supporting the Holy Child, observed devoutly by Joseph. The shepherds also look adoringly at the infant Saviour. Cherubs hover in the air; a lamb is introduced in the foreground; behind, an ox and horse, and stately architecture, are indicated. On Copper—height, 13 in.; width, 8 in. M'Lellan Collection.

863. Banquet of the Gods. The deities of the Greek Pantheon around a table at a banquet. They are severally

recognisable by having their appropriate insignia and accompaniments. On Panel—height, 1 ft. 8½ in.; width, 2 ft. 4½ in. M'Lellan Collection.

Rousseau. Pierre Étienne Théodore Rousseau, 1812-1867. French School.

Rousseau, one of the famous group of painters known as the Barbizon School, was a native of Paris, the son of a tailor. His first employment was with a relative who owned a steam sawmill in Franche Comté. As a boy he is said to have had a fondness for mathematics, and intended entering the Polytechnic Institution. Ultimately, however, he became a pupil of Lethière, the classical painter. In 1833 he found his way to the forest of Fontainebleau, and there he painted his first great work, the "Côtés de Grandville," for which he received a medal of the third class. For some years afterwards, however, his works were rejected by the Salon because of their unconventionality, and it was not until 1849, when the academic committee was revolutionised, that he was again accepted as a contributor. In that year he was awarded a medal of the first class, in 1852 he received a Cross of the Legion of Honour, at the Exhibition of 1855 a first-class medal, and in 1867 a *médaille d'honneur* and the higher grade of the Legion of Honour. He died at Barbizon on the 22nd December, 1867.

864. The Heath. Figure, with dog, travelling along a road through the middle of a heath; stormy sky. Signed "Th. Rousseau." On Canvas—height, 11½ in.; width, 13 in. Donald Collection.

865. Forest of Clairbois. In the middle distance a hillock, with a mass of foliage beyond; to right is a forest, female figure in opening. Signed "Th. Rousseau." On Canvas—height, 2 ft. 1½ in.; width, 3 ft. 4 in. Donald Collection.

Rubens. Peter Paul Rubens, 1577-1640. Flemish School.

The birthplace of this great chief of the Flemish School has been a matter of much dispute, three cities—Cologne, Siegen, and Antwerp—respectively claiming that honour, but now it is definitely ascertained that he first saw light in Siegen. His parents belonged to the upper class of citizens of Antwerp, but, owing to religious and family troubles, they lived some years in Cologne. On the death of her husband in 1587, the mother of the artist returned with her family to Antwerp. Here, after enjoying a superior education, Rubens decided to devote himself to the fine arts, and accordingly received instruction from Otto van Veen and others. He subsequently studied in Italy, and went on a mission to Philip III. of Spain at Madrid, where he painted the portraits of several Spanish nobles. He thereafter returned to Antwerp, where he married and settled, building for himself a magnificent house. Afterwards he was much employed in diplomatic missions, in connection with which he received the honour of knighthood from Charles I. of England and Philip IV. of Spain. His pictures are extremely numerous, and he amassed an enormous fortune, although he lived in great pomp and expensive style. In the person of Rubens, Flemish art attained its highest developments; his fertility of invention, wealth of imagination, gorgeousness of colour, and abounding spirit and animation leave him without a

rival. In landscape, historical, portrait, scriptural, and mythological subjects, he displayed equal power, facility, splendour of colour, and wealth of invention. His masterpieces are still to be seen in Antwerp; but he can also be studied with advantage in Munich and Vienna.

866. Nature Adorned by the Graces. In the centre, Nature in the form of a goddess, with four breasts; beside her, three nude female figures (one supported on the back of a satyr), who are arranging a drapery over statue; under, a Bacchanalian holding a torch, a satyr to his right, and an Ethiopian to his left; lower, three nude nymphs, a satyr, etc.; around are garlanded flowers and fruit of all countries; while above are satyrs arranging a crimson drapery, and two Cupids crowning Nature with a chaplet. The garland of fruit, etc., painted by Brueghel. Engraved by Cornelius van Dalen. On Panel—height, 3 ft. 5 in.; width, 2 ft. 4 in. Graham-Gilbert Collection.

"In this fine work of the great master's rather early period, his contemporary, Brueghel, had some share, the beautiful wreaths of flowers being by his hand. This picture is in the most perfect possible state of conservation, and of its class and period I consider it one of the finest works of Rubens."—*Sir C. Robinson.*

867. A Wild Boar Hunt. In a woody landscape, by a great fallen trunk, the progress of a large boar is being opposed by seven huntsmen to the left, four of them armed with spears, one with a pitchfork, one blowing a horn, and one on the ground under the boar; dogs are rushing on and around the animal, and some of them have already suffered from its fangs. Two mounted huntsmen are beyond the boar, one of them in the act of plunging his sword into its body, and two others are riding in from the right. In the left corner a boy is holding two hounds in leash. In the opening of the wood, to the right, a second party is seen in distant pursuit of boars. On Panel—height, 4 ft. 6 in.; width, 5 ft. 6 in. Purchased from the Adrian Hope Collection, London, 1894.

This picture was in the collection of the late King of Holland, and is described in Smith's Catalogue Raisonné, where it is said to have been "purchased by a dealer from an ancient family [Nevel] in Antwerp, in 1825, for about 25.000 f. (£1,000), and sold to His Highness the Prince of Orange." "The original sketch," adds Smith, "for the preceding picture, about the same size, is in the Dresden Gallery." At the sale of the King of Holland's Collection in 1850 it brought 20,000 florins. The picture in the Dresden Collection was purchased by the Duke of Buckingham from Rubens himself, and it subsequently passed into the hands of the Archduke Leopold William for the Prague Gallery. In commenting on that work, Dr. Woermann, in his Catalogue of the Dresden Gallery, says—"It is a beautiful original work of the master's own hand. Several versions exist, more finished, and varying in details, among which is the great masterpiece belonging to Mr. Adrian Hope in London." An early version is in the possession of Sir Charles Robinson, late H.M. Surveyor of Pictures, and others are enumerated in Smith's Catalogue, vol. ii., Nos. 174, 235, 606, and 719.

PETER PAUL RUBENS.—*Nature adorned by the Graces.*

868. Infant Christ and St. John. The Holy Infant, nude, seated on crimson drapery on the trunk of a tree, and the child John, girt about the loins with a skin. The lamb is between them, both having their hands on it. Open landscape background, with fox approaching from the left. On Panel—height, 1 ft. 7 in.; width, 2 ft. 1 in. M'Lellan Collection.

Engraved by C. Jegher and by C. Galle. "Evidently not by Rubens." —*Dr. Max Rooses.*

869. Portrait of Rubens. (*Copy.*) Half-length figure, dressed in broad hat, collar, and cloak, after the well-known portrait in the Uffizi, Florence. On Canvas—height, 2 ft. 5½ in.; width, 1 ft. 8½ in. Graham-Gilbert Collection.

870. Combat of Theseus with the Amazons. On a bridge spanning the stream Thermodon, and in the stream below a confused crowd of horsemen, and women on horse and foot (some nude) struggling through the water — all engaged in deadly combat. Through the arch of the bridge is seen a burning city. On Panel—height, 2 ft. 0½ in.; width 3 ft. 5 in. M'Lellan Collection.

Engraved by G. S. and J. G. Facius. "It has all the characteristics of a sketch from the hand of the master."—*Dr. Max Rooses.*

871. Portrait of a Lady. Half-length portrait, in large white ruff, right hand laid across body. An unfinished picture. On Panel—height, 2 ft. 1 in.; width, 1 ft. 6½ in. Graham-Gilbert Collection.

"Unworthy of Rubens, and certainly not by him."—*Dr. Max Rooses.*

872. Portrait of a Gentleman. Quarter-length figure, with lace ruff and dark scarf round the neck, fingers of right hand appearing over the scarf. On Panel—height, 2 ft. 1½ in.; width, 1 ft. 7½ in. Graham-Gilbert Collection.

Formerly attributed to Cornelis de Vos, but Max Rooses says—"Portrait of a gentleman, under the name of Cornelis de Vos, is a work of Rubens which has suffered much, but which has, however, retained enough of its original qualities to justify this attribution. It in no way reminds me of the manner of Cornelis de Vos."

Ruysch. Rachael Ruysch or Ruijsch, 1664-1750. Dutch School.

This very eminent painter of flowers was the daughter of a professor of anatomy and botany. She was instructed in flower painting by William Van Aelst, and came to excel greatly in delicacy of pencilling and harmony of colour and grouping. She married J. Pool, a portrait painter of Amsterdam, by whom she had a large family.

874. Flowers, etc. Against the trunk of a tree a loose group of flowers, etc., consisting of poppy, convolvulus, pink, thistle, etc.; numerous caterpillars, butterflies, with snail, lizard, etc., scattered about. Signed "Rachael Ruysch." On Canvas—height, 3 ft. 0½ in.; width, 2 ft. 3½ in. M'Lellan Collection.

875. Flower Piece. In a terra-cotta vase, on a marble stand, a group of flowers, comprising roses, honeysuckle, marigolds, etc. Signed "Rachael Ruysch, 1723." On Canvas—height, 15 in.; width, 12 in. M'Lellan Collection.

"Very delicate and tender, and unusually clear."—*Waagen.*

Ruysdael. Salomon Van Ruysdael or Ruisdael, 1605?-1670. Dutch School.

This artist, a native of Haarlem, was uncle of the famous landscape painter, Jacob Van Ruysdael. Like his more distinguished nephew, Salomon painted landscapes and marine pieces, and his works bear an obvious relation to those of Van Goyen and E. Vandevelde.

877. Landscape. In the foreground a calm river, with woody banks; in distance, trees and a church spire. On Panel—height, 11½ in.; width, 11½ in. Graham-Gilbert Collection.

Apparently the work of Cornelis Decker, according to Dr. de Groot.

Ruysdael. Jacob Van Ruysdael or Ruisdael, 1628-1682. Dutch School.

This artist, who with Hobbema divides the honour of being the greatest landscape painter of the Dutch School, was born at Haarlem, and received instruction from his father, probably also from his uncle Salomon and from Everdingen. In 1648 he was admitted master of St. Luke's Guild of Haarlem, and much of his later life was spent in Amsterdam. His range was varied, embracing views of cities, rivers, and waterfalls, and marine subjects—many of his pictures representing Haarlem, Amsterdam, and the surrounding district. It is probable that he also visited the nearer hilly parts of Germany; but his so-called Norwegian scenes were inspired by Everdingen. His faithful and poetical art was so little appreciated during his lifetime that in his later years he was supported as a pensioner in a public institution.

878. View of the Town of Katwyk. A view of the town and lake of Katwyk, not far from Scheveningen, seen under the shadow of a dark cloud, while the sea in the distance is lighted by a sunbeam. Signed "R." On Panel—height, 1 ft. 7½ in.; width, 2 ft. 2½ in. M'Lellan Collection.

"Of deep feeling for nature, and admirably painted in a very solid impasto."—(Waagen's *Art Treasures*, vol. iii., p. 287.) "Although of a somewhat early period of the master, this most beautiful and poetical picture is, to say the least, entitled to be considered one of the great landscape painter's happiest efforts."—*Sir C. Robinson.*

RUYSDAEL.—VIEW OF THE TOWN OF KATWYK.

879. Landscape and Figures. In foreground, to right, a thick clump of trees; to the left background, a clear hillock; a group conversing near the trunk of a fallen tree; and a boy playing with a dog. Signed "R." On Panel—height, 1 ft. 8½ in.; width, 2 ft. 2 in. Graham-Gilbert Collection.

880. The Castle of Brederode. Half-ruined square building and clump of trees, beyond which a cottage; in foreground, a stream, and a woman spreading out clothes. Signed "R." On Panel—height, 1 ft. 6¼ in.; width, 2 ft. 0½ in. Graham-Gilbert Collection.

881. Woody Landscape. Sluggish stream winding between woody banks; two anglers and female figure in foreground. On Canvas—height, 1 ft. 9 in.; width, 2 ft. 1 in. M'Lellan Collection.

Formerly ascribed to Hobbema.

882. Landscape—The Ford, with Sheep and Figures. In centre, a cottage among trees and a rustic crossing a bridge; a shepherd wading in the stream, and driving a flock of sheep before him. Signed "R." On Canvas — height, 1 ft. 9 in.; width, 2 ft. 2 in. Graham-Gilbert Collection.

Saenredam. Pieter Saenredam, 1597-1665. Dutch School.

This artist was a native of Assendelft, and son of a well-known engraver. He devoted himself entirely to the painting of architectural subjects, especially views of the interiors of Gothic Churches. These were highly esteemed during his lifetime, but his works are now comparatively rare.

885. Interior of a Church. A view of the transept of a Gothic Church, with baptismal party crossing the floor. Signed "P. Saenredam, fecit, anno 1633." On Panel—height, 16 in.; width, 13 in. Euing Collection.

From the Lebrun Gallery. Engraved by Vander Meer.

Saftleven. Herman Saftleven, 1609-1685. Dutch School.

Herman was the younger brother of Cornelis Saftleven or Zachtleven, painter and engraver. He was born in Rotterdam, and trained under Jan Van Goyen. His subjects were chiefly scenes in the Valley of the Rhine, and his quaint conception of landscape art give his pictures much individuality and charm.

887. Landscape and River Scene. Open landscape, with rivers and a fortified bridge; a city on a rising ground in mid-distance, and isolated hills in distance. Numerous figures, etc., dot the foreground. On Panel—height, 11½ in.; width, 16½ in. Euing Collection.

Formerly attributed to Cornelis Saftleven, but, on the authority of Dr. de Groot, given to Herman.

Salvi. *See* SASSOFERRATO.

Sandby. Paul Sandby, 1725-1809. English School.

PAUL SANDBY, the father of water-colour art, was born at Nottingham in 1725. At the age of sixteen he removed to London, where he studied for about two years in the draughtsmen's room in the Tower. After the "Forty-five" Rebellion he was engaged by the Duke of Cumberland to make topographical drawings of the Highlands of Scotland. On his return he was for some time employed by Sir Joseph Banks in sketching Welsh scenery. In 1768 he was appointed chief drawing master at Woolwich Military Academy, a position which he held until 1799. Sandby was the first English artist to engrave in aquatint. He was also the first to produce effects of light and atmosphere by water colour, and thereby to prove that it was possible to interpret Nature by that medium with much more feeling and truth than had hitherto been attempted. He died in London in 1809.

888. THE FARMYARD. A thatched wooden outbuilding, to left a hayrick, and in the yard farm servants, cows, pigs, a horse, etc.; trees behind. Water-colour—height, 11¼ in.; width, 18 in. Bequeathed by W. A. Sandby, 1905.

889. LANDSCAPE, WITH CATTLE. In middle distance a height crowned with a castle; to right, hilly landscape and castellated buildings on the banks of a river; in right foreground a wooden bridge, man, woman, cow, etc.; to left, farm buildings, cows, and trees. Water-colour—height, 11¼ in.; width, 18 in. Bequeathed by W. A. Sandby, 1905.

890. LANDSCAPE, WITH CATTLE. To right on rising ground on the banks of a stream spanned by a trestle bridge, a castle; to left a wood; in foreground, two men on horseback, woman and child, etc. Water-colour — height, 12 in.; width, 19 in. Bequeathed by W. A. Sandby, 1905.

891. OX POND, WINDSOR CASTLE. In foreground several men engaged in sawing timber, in the middle distance a pond, and beyond, a park bounded by trees. Water-colour—height, 19½ in.; width, 16½ in. Bequeathed by W. A. Sandby, 1905.

892. WINDSOR CASTLE. The Terrace of Windsor Castle, looking west. In left foreground the celebrated Captain Gorse; other figures are seated or strolling about the terrace. Aquatint—height, 11½ in.; width, 17 in. Bequeathed by W. A. Sandby, 1905.

Francis Gorse was a celebrated English antiquary, who at one time held a position in the Herald's College. Subsequently he became adjutant and paymaster of the Hampshire Militia, and latterly a captain in the Surrey Militia. In 1787 he published his *Antiquities of England and Wales*, and this was followed by various other works of the same character. While on an antiquarian tour through Scotland he met Robert Burns, who wrote

"Ken ye aught o' Captain Gorse?" Gorse was also the "chield amang them takin' notes" referred to in Burns' poem of "Hear, land o' cakes, and brither Scots." The captain was a man of Falstaffian proportions.

893. Scene from Allan Ramsay's "Gentle Shepherd." Jenny returning from the green with Sir William to Symons. See *Gentle Shepherd*, Act III., Scene 2. Oil, on Panel—height, $5\frac{3}{4}$ in.; width, $8\frac{1}{4}$ in. Bequeathed by W. A. Sandby, 1905.
Painted at Edinburgh, 1750.

Sanderson. Robert Sanderson. Modern Scottish School.

894. The Motherless Bairn. Interior of a cottage; workman with ragged coat nursing a child, who is sucking a feeding bottle; boy looking on with interest, whilst a pig surveys the scene from the door. Signed "R. Sanderson, 1895." On Panel—height, 12 in.; width, 10 in. Teacher Collection.

Sant. James Sant, R.A. (living artist). English School.

895. The Gipsy Girl. A young girl in a white bonnet and brown dress, with hands clasped round her knees, seated by the side of a tree, amid bushes, looking towards the right. Signed, in monogram, "J. S." On Canvas—height, 2 ft. 6 in.; width, 2 ft. $0\frac{1}{2}$ in.
Ex-Bailie Archibald Gray Macdonald Gift, 1903.

Santvoort. Dirk Santvoort, 1610-1680. Dutch School.

An artist of whom little is known beyond the fact that he was born, lived, and died in Amsterdam, where he painted a "Regent's group" in 1658. A picture by him, "Christ at Emmaus," dated 1633, is in the Louvre, and as that work came from Rome, he probably painted it there. He was principally a portrait painter, and the Rijks-Museum in Amsterdam possesses one of his works.

896. Portrait of a Girl. Three-quarter length figure, in lace cap and ruffle, with a fan suspended from a girdle. On Panel, oval — height, 2 ft. 2 in.; width, 1 ft. 8 in. Graham-Gilbert Collection.

Sargent. John S. Sargent, R.A. (living artist). American School.

897. Portrait of Sir David Richmond, Lord Provost of Glasgow, and Lord-Lieutenant of the County of the City of Glasgow, 1896-1899. Full length, life size, erect, in Lord-Lieutenant's uniform, over which is worn the Lord Provost's robe, chain of office around neck. Signed "John S. Sargent." On Canvas—height, 8 ft.; width, 4 ft. 5 in. Painted for the Corporation.

Sassoferrato. Giovanni Battista Salvi, 1605-1685. Roman School.

Salvi was a native of Sassoferrato, in Ancona, whence the name by which he is popularly known. He was a disciple of Domenichino, and in Rome he was a diligent student and copier of the works of Raphael and other great masters. Sassoferrato devoted his talents entirely to the production of religious compositions.

898. Holy Family. To the right the Virgin in profile, looking to left, holding in her hand a basin from which St. John is drinking, while the infant Saviour is on her knee; behind is St. Elizabeth, holding up her hands in astonishment. On Canvas—height, 2 ft. 4 in.; width, 3 ft. 2 in. Graham-Gilbert Collection.

Sauzay. A. Sauzay. Modern French School.

899. Pastoral Landscape. In foreground a marsh, by the side of which cattle are feeding; beyond, a flat, wooded country, with thatched cottages showing through the trees. Signed "A. Sauzay." On Canvas—height, 3 ft. 8½ in.; width, 6 ft. 6½ in. Teacher Collection.

Schalcken. Godfried Schalcken, 1643-1706. Dutch School.

Schalcken was a native of Dordrecht, where his father was rector of the classical school. He received the elements of his art education from Hoogstraten, and afterwards he became a pupil of Gerard Dou. Schalcken specially affected interiors and figures, illuminated by artificial light, in the treatment of which he has never been surpassed. He also painted portraits and historical subjects. He resided some time in England under the patronage of William III., and ultimately settled in The Hague, where, as an artist, he obtained an influential position.

900. Putting out the Light. Female figure, bare bosom, reaching from her bed to extinguish a candle. Signed "G. S." On Canvas—height, 15¼ in.; width, 13 in. M'Lellan Collection.

Schedone. Bartolommeo Schedone or Schidone. 1560-1616. Italian-Lombard School.

In the early part of his career Schedone was an imitator of the style of Correggio, and, working at Parma, he acquired something of the spirit of that great master. At a later period he came under the influence of the new School of *Naturalists*, which sprang up early in the 17th century.

902. Cupid with an Hour-Glass. Three-quarter length figure of Cupid on the wing, holding aloft an hour-glass; a light purple veil passes over a wing and arm. On Canvas, oval—height, 2 ft. 8½ in.; width, 2 ft. 3½ in. M'Lellan Collection.

Schellinks. Willem Schellinks, 1632-1678. Dutch School.

SCHELLINKS, a native of Amsterdam, was a pupil of Du Jardin, and modelled his style of painting on that of Lingelbach. He painted principally landscapes and seaport views, with some historical pictures, and while his rendering of landscapes is usually bright and clear, the figures with which his pictures are enlivened are touched with great spirit and felicity. He travelled in various countries, and, among others, in England, executing drawings of many of the scenes he visited.

904. LANDSCAPE, WITH SPORTING PARTY. A stream spanned by a bridge, on one side of which is a castle in ruins. In the stream are a sportsman, a lady on horseback, and various other figures; falcons, dogs, dead game, etc., in foreground. On Canvas —height, 2 ft.; width, 2 ft. 5½ in. Graham-Gilbert Collection.

Schiavone. Andrea Meldolla, 1522-1582. Italian-Venetian School.

This artist, called SCHIAVONE, "The Slavonian," having been a native of Dalmatia, was a humble contemporary of Titian, Tintoretto, Paris Bordone, and other great masters of the Venetian School. He was a painter's workman in Venice, with a taste for art, which found expression in painting during his leisure. His talents interested Titian, who took him into his academy, and otherwise helped the aspirations of young Schiavone. He came into some public esteem, but never attained a position of much influence, and throughout life had a severe struggle with poverty.

906. SALOME GOING FOR JOHN BAPTIST'S HEAD. A group of figures in Oriental turbans in front of a partly ruined classical building; towards them the daughter of Herodias is hurrying with a basin in her hands. Background, classical ruin, and to the left a circular stronghold, approached by a fortified gateway and a bridge spanning a river. On Canvas—height, 1 ft. 7½ in.; width, 3 ft. 5½ in. M'Lellan Collection.

Schouman. Aert Schouman, 1710-1792. Dutch School.

A painter and engraver, native of Dort, but who passed his active life in The Hague. He was in bird painting an imitator of Hondecoeter and Weeninx; but he also painted, with success, other animal subjects, portraits, and landscape. His engravings in mezzotint are after the pictures of some of the best known Dutch artists.

908. POULTRY ATTACKED BY A HAWK. A peregrine falcon, dropping a finch from its talons, is swooping down on a group of domestic poultry and chickens; various other birds flying away in terror. On Canvas—height, 4 ft. 5 in.; width, 3 ft. 3 in. Euing Collection.

Formerly attributed to Hondecoeter, but now altered on the authority of Dr. de Groot.

Scougall. John Scougall, ...-1730. Scottish School.

John Scougall is supposed to have been a native of Leith, where his descendants resided till recent times, and where many portraits attributed to him exist. There has hitherto been much confusion about the period and identity of the portrait painters of this name, for, by general consent, there were at least two Scougalls in the profession—one John, and another George, possibly his son. The Earl of Rosebery possesses a portrait of his ancestor, Sir Archibald Primrose, painted by Scougall, and dated 1670. The minutes of the Town Council of Glasgow make it clear (*see note to portrait* No. 745), that there was a "Mr. Scowgall, limner, in Edinburgh," in 1708, and that presumably the same artist (*see note, portrait* No. 747) was living in 1712, in which year he is mentioned as "John Scougall, elder, painter." It is clear that Scougall must have attained a ripe old age if he, the painter of the 1670 Rosebery portrait, died 1730. The portraits of the Rev. Alex. Henderson and of Principal Boyd, in Glasgow University, are copies done by George Scougall in 1693.

See Portraits from Old Town Hall, Nos. 745, 746, and 747.

Scouler. James Scouler, 1741-.... English School.

James Scouler was a well-known miniature painter, whose works were in high repute in London during the second half of the 18th century. He was elected a member of the Royal Academy in 1770, and was a constant exhibitor of portrait miniatures, etc., at the Annual Exhibition till the year 1787.

910. Miniature Portrait, "Flora." Ivory miniature of lady with flowers in her hair, and holding up in her right hand a bouquet of flowers. Signed "J. Scouler, 1772." On Ivory, oval — height, 3½ in.; width, 3 in. M'Lellan Collection.

Seghers. Daniel Seghers or Zeghers, 1590-1661. Flemish School.

This very eminent painter of fruits and flowers was a native of Antwerp, where his father was a prosperous merchant. He studied painting under Jan Brueghel, and afterwards spent some time in Rome. He entered the order of Jesuits in 1614, although he had been trained in the Protestant faith by his mother. Seghers was esteemed the greatest of all the Flemish flower and fruit painters: his works were in request by crowned heads, and even Rubens did not disdain occasionally to paint the central figure around which Seghers garlanded flowers.

911. Study of Fruit around Sculpture. Around a sculptured relief female bust, garlands of fruit, comprising pomegranates, grapes, peaches, plums, quinces, melons, cherries, strawberries, apples, and other brilliantly coloured fruits. On Canvas — height, 3 ft. 4½ in.; width, 2 ft. 10½ in. M'Lellan Collection.

Shayer. William Shayer, Sen., 1788-1879. English School.

The elder SHAYER was a native of Southampton, who during his long life devoted himself mainly to the painting of English landscape scenes, which he enlivened with skilfully composed and well-painted groups of cattle, horses, etc. His works are now well appreciated.

912. THE SHRIMP GIRL, CORNISH COAST. On the sea-beach a girl with a shrimp net by the side of a white horse, on which is her little brother. A dog accompanies her, and behind is a waggon with two horses, various figures, boats, and a ship beached in the distance. Signed "Wm. Shayer." On Canvas—height, 2 ft. 3 in.; width, 2 ft. 11 in. Euing Collection.

913. LANDSCAPE, WITH CATTLE. Group of cows and goats in foreground, with peasant resting his arms across the back of one of the cows; background, meadow. Signed "Wm. Shayer." On Panel—height, 13½ in.; width, 11½ in. Euing Collection.

914. LANDSCAPE, WITH CATTLE. Cattle in a woody landscape, milkmaid resting her arm over the back of a cow in the foreground, her milk pails near by. On Millboard—height, 11¾ in.; width, 9½ in. Euing Collection.

915. A GIPSY ENCAMPMENT. An open space within a wood, in which is a gipsy encampment with waggons, horses, etc., and a number of gipsies with children. On Canvas—height, 23¼ in.; width, 19¼ in. Smellie Collection.

Shayer. William Shayer, Jun., 1811-.... English School.

917. A SHADY POOL. Outside a rustic farm-yard a group of horses stand in a pool under trees. Near them a labourer on horseback. On Millboard—height, 5¼ in.; width, 6¾ in. Euing Collection.

Shee. Sir Martin Archer Shee, *P.*R.A., 1769-1850. English School.

MARTIN ARCHER SHEE was born in Dublin, where his father was a merchant in prosperous circumstances. He received some amount of art instruction in Dublin, and at an early period essayed to establish himself in London. He was introduced by Edmund Burke to Reynolds, and after receiving further instruction at the Royal Academy School he devoted himself principally to portrait painting, in which he soon gained a good reputation and a lucrative connection. He was chosen Associate of the Royal Academy in 1799, Academician in 1800, and President in 1830. He was a man of varied gifts, a writer of poetry, and author of a novel and various other literary works.

919. Ariadne Deserted by Theseus. Ariadne, seated under the shadow of a rock by the sea-shore of Naxos, watches with yearning look and uplifted arm the vessel of Theseus sailing away in the distance. On Canvas — height, 4 ft. 1 in.; width, 3 ft. 3 in. Euing Collection.

Shipham. B. Shipham. Modern English School.

921. Landscape, with Cattle and Figures. Signed "B. Shipham, 1862." On Canvas—height, 18½ in.; width, 25½ in. Teacher Collection.

Shirley. H. Shirley. English School.

A nineteenth century landscape painter, who contributed numerous landscapes—mostly English scenes—to the Royal Academy Annual Exhibition during many years about the middle of last century. The last occasion on which his works were on the walls appears to have been 1855.

923. Dutch River Scene. A sluggish Dutch river, on which are numerous luggers, seen under evening light. To the left a rising bank, with cattle and various figures. The landscape by Shirley, and the cattle by H. B. Willis. On Panel—height, 2 ft. 1½ in.; width, 3 ft. 5½ in. Euing Collection.

Simoni. G. Simoni.

925. Eastern Festival. A great concourse of people, with camels and donkeys, outside the walls of an Oriental city. Signed "G. Simoni, 1883." On Canvas—height, 1 ft. 10½ in.; width, 2 ft. 9½ in. Teacher Collection.

Sleap. Joseph Axe Sleap, 1808-1859. English School.

A painter in water-colours, born in Wapping Street, London, 30th May, 1808. He died in London on the 16th October, 1859, and was buried in Nunhead Cemetery. His name does not occur in the Royal Academy Catalogues.

930. A View of Paul's Wharf, Thames. St. Paul's Cathedral in the background. Drawing in water-colours, circular, 15 in. diameter. Bequeathed in 1861 to the National Gallery by Richard Frankum. Lent by the National Gallery, London.

Slingelandt. P. Cornelisz Van Slingelandt, 1640-1691. Dutch School.

Slingelandt was a pupil of Gerard Dou, whose minute and laboured execution he closely imitated and exaggerated. He bestowed an enormous amount of time and patience in the elaboration of his pictures, and the consequence is that his works are comparatively rare. He painted domestic scenes and still life.

932. The Doctor's Visit. A sickly lady seated in her bedroom, attended by a medical man, who examines attentively the contents of a glass flask; a female attendant is measuring out medicine by the patient's side. Signed "Slingelandt, f." On Canvas—height, 13 in.; width, 10¼ in. M'Lellan Collection.

Replica, with only minor variations, in the Hermitage, St. Petersburg, attributed to Gabriel Metzu.

933. A Musical Party. In an apartment, richly furnished, a lady seated near a table, playing a lute; a gentleman, having a broad hat in his hand, makes obeisance to her; an attendant pours out wine, and another places on the table a dish of fruit; in the background, a lady and gentleman; and to the left, a bass fiddle. On Panel—height, 20 in.; width, 15½ in. Presented by David Dreghorn, 1856.

Formerly attributed to Metzu, and by De Groot thought to be probably the work of M. Naiveu.

Small. David Small (living artist). Scottish School.

935. The Broomielaw Bridge about 1816, from an old drawing. The River Clyde, spanned by the bridge; on the near side shipping; to the left houses, the chimney of the old Bottle Works, and the steeple of St. Enoch's Church. In the middle distance, the spire of St. Andrew's Church; and, to the right, the tower of the old Merchants' House in Bridgegate. Signed "D. Small." Water-colour—height, 6 in.; width, 11 in. Smellie Collection.

Smart. John Smart, R.S.A., 1838-1899. Scottish School.

John Smart was born in Leith, the son of an Edinburgh engraver. At the age of thirteen he entered the Art School of the Board of Manufactures, where he remained until 1853, when he commenced work as an apprentice engraver. Some years afterwards, coming under the influence of Horatio M'Culloch, he gave up engraving for landscape painting. Smart excelled in depicting the wild and rugged scenery of the Highlands, and soon came to be recognised as being in the front rank of Scottish landscape painters. In 1871 he was elected an Associate of the Royal Scottish Academy, and six years later was made full Academician. He was one of the original founders of the Royal Scottish Society of Painters in Water-colours, and was a member of the Royal Society of British Artists. He died at Edinburgh on the 1st June, 1899.

936. "The Gloom of Glen Ogle." A rugged and desolate mountain landscape, the foreground covered with huge masses of fallen rock; to left rise two lofty and precipitous peaks, snow-sprinkled; from the cleft dividing them a torrent rushes down; carcase of a dead sheep on left bank. To right a gorge, over which a rain-storm is passing, and in far distance a snow-capped mountain. Signed "J. Smart, A.R.S.A., 1875." On Canvas—height, 4 ft. 11½ in.; width, 7 ft. 11½ in. Purchased, 1903.

Smith. Colvin Smith, R.S.A., 1795-1875. Scottish School.

Colvin Smith was a native of Brechin. He studied art in the Royal Academy School, London, and improved himself by visiting Italy, where he devoted much attention to the work of Titian and other great colourists. He also visited Antwerp, with the view of studying the art of Rubens, as there displayed. On his return he settled in Edinburgh as a portrait painter, and, occupying the studio of Sir Henry Raeburn, he obtained a most influential connection, painting the portraits of Sir Walter Scott, Henry Mackenzie, Lord Jeffrey, and many other leading Scotchmen of his time.

940. Portrait of Lord Jeffrey. Half length, full face, white neck-scarf, black coat, folded arms, showing left hand. On Canvas—height, 3 ft.; width, 2 ft. 3 in. Euing Collection.

Engraved by S. Cousins, R.A.

Francis Jeffrey was born in Edinburgh in 1773, and called to the Scottish Bar in 1794. He assisted to found and became editor of the *Edinburgh Review* in 1802; elected Rector of Glasgow University in 1821; was appointed Lord Advocate in 1830, when he entered Parliament. He was elevated to the Bench of the Court of Session in 1836, and died in 1850.

941. Moses Steven, of Polmadie and Bellahouston, 1806-1871. Full-length figure, erect, leaning on the pedestal of a flower vase; dog couched at his feet. On Canvas — height, 8 ft. 1 in.; width, 5 ft. 1½ in. Presented by the Bellahouston Fund Trustees, 1896.

942. Elizabeth Steven, of Polmadie and Bellahouston. Three-quarter length figure, seated towards left; a King Charles spaniel in her lap. On Canvas—height, 4 ft. 8 in.; width, 3 ft. 7½ in. Presented by the Bellahouston Fund Trustees, 1896.

Elizabeth Steven and her sister Grace were founders of the Bellahouston Bequest Fund.

Solimene. Francesco Solimene, 1657-1747. Italian-Neapolitan School.

This artist, a native of Nocera de Pegani, near Naples, was the son of a painter, who destined the youth for the legal profession. He, however, showed a resolute determination to follow the career of an artist, in which he was encouraged by Cardinal Orsini, afterwards Pope Benedict XIII. He developed great powers of skilful and sympathetic imitation, and with continuous application he produced a very large number of pictures, including all kinds of works—scriptural, historical, portraiture, landscape, etc.

943. Justice and Peace Embracing (an allegory). Justice a crowned female, with the *fasces* in her left hand, embraces with her right arm Peace, also represented by a female figure, having in her hand an olive twig. Between them is a Cupid. On Canvas — height, 3 ft. 5 in.; width, 4 ft. 6 in. M'Lellan Collection.

Soyer. P. Soyer. Modern French School.

944. The Dead Bird. A small girl, three-quarters length, in white chemise and green skirt, with bead necklace, looking down with deep concern at a dead bird in her hands; background, foliage. Signed "P. Soyer, 1866." Height, 2 ft. 2 in.; width, 1 ft. 9½ in. Bequeathed by John Robertson, 1895.

Spada. Lionello Spada, 1576-1622. Italian-Bolognese School.

Spada was a pupil of the Carracci, but, after leaving their school, he adopted the style of Caravaggio, in which he attained distinguished success. He painted in Reggio, Parma, and Bologna, in all of which towns he left many important works, both easel pictures and fresco, his subjects being principally drawn from Scripture.

945. Virgin and Child. The Virgin seated on clouds, with the Holy Infant, nude, on her knee. On Copper—height, 6 in.; width, 8 in. M'Lellan Collection.

946. A Muse. Seated female figure with violoncello and bow in her hands. On Copper, oval—height, 6¼ in.; width, 5½ in. M'Lellan Collection.

Spagnoletto. *See* Ribera.

Spence. Harry Spence (living artist). Scottish School.

948. Glasgow International Exhibition, 1901 — The Gondola. The River Kelvin spanned by a bridge; on the far bank is a landing-stage, by the side of which is a boat; in mid-stream a gondola with passengers; beyond the river is the central building of the Exhibition. Signed "H. Spence, 1901." On Canvas—height, 2 ft.; width, 1 ft. 11½ in. Purchased, 1901.

Stanton. Clark Stanton, R.S.A., 1832-1894. English School.

Stanton was born at Birmingham in 1832, where he was educated at the King Edward Grammar School. Early taking pleasure in sketching and modelling, he was sent to the Birmingham School of Art. While still young he obtained a situation with Elkington & Co. as a designer and modeller, and that firm thought so highly of his work that they sent him to Florence to continue his studies. In 1855 he removed to Edinburgh, and in 1857 he first exhibited in the Royal Scottish Academy, being represented by a study of the nude, "The Ivy Wreath," and several medallion portraits. In addition to working as a sculptor and designer, Stanton painted in oil and water-colours. He was made A.R.S.A. in 1864, and received full honours in 1883. In 1881 he was elected curator of the School of the Royal Scottish Academy, a position which he held until his death.

950. Girl with Fruit. A girl in a slashed doublet and hose carrying a basket in which are grapes, peaches, etc. Water-

colour—height, 25 in.; width, 18 in. Presented by T. Graham Young as a memorial of his father, James Young, LL.D., F.R.S., of Kelly, 1900.

Stark. Arthur J. Stark. Modern English School.

This artist was a son of James Stark, the famous landscape painter of the Norwich School. Arthur also devoted himself to landscape and animal subjects. It is understood that he died at Redhill, in Surrey, in 1896.

953. Pointer and Dead Wild Duck. Signed "Arthur J. Stark, 1851." On Canvas — height, 17½ in.; width, 23½ in. Teacher Collection.

Stark. James Stark, 1794-1859. English School.

James Stark, called Stark of Norwich, was born in that city, his father, a native of Scotland, having settled there as a dyer. In 1811 he was sent to study with John Crome, with whom he remained for three years. In 1817 he removed to London, and entered the schools of the Royal Academy. His health breaking down, he returned to Norwich, where he remained for about twelve years, during which time he published his "Scenery of the Rivers Yare, Waveney, and Bure." Returning to London in 1830, he remained there until his death on the 24th of March, 1859. In his art he was strongly influenced by Crome, and although his work is less powerful than that artist's, it has a certain simple beauty of its own.

954. A Burnside. An open space in a wood, through which runs a stream. Crossing the stream is a girl holding a child, and on the near bank is a boy. On Canvas—height, 9½ in.; width, 11½ in. Smellie Collection.

Staveren. Jan Adrian Van Staveren, ...-1669. Dutch School.

This artist, about whom little is known, appears to have been a pupil of Gerard Dou, whose laboured and minute manner he imitated with considerable success. Most of the works known to be by his hand depict single figures of elderly men in prayer, or in the character of hermits. He was a man of good position, and held the office of Burgomaster of Leyden.

956. The Hermit. An elderly man, in the habit of a monk, at his devotions, near gnarled stumps of trees; through a lofty archway to the right is seen a landscape with massive ruins and a distant hill. Signed "Staveren" (date indistinct). On Panel —height, 14 in.; width, 11 in. Euing Collection.

Steell. Gourlay Steell, R.S.A., 1819-1894. Scottish Schoo

This well-known animal painter, born in Edinburgh in 1819, was the son of Mr. John Steell, artist, and brother of the famous sculptor, Sir John Steell, R.S.A. As a youth he received his training in the Galleries of the Board of Manufactures, and the greater part of his life was spent in

JAN STEEN.—DUTCH FAMILY MERRYMAKING.

Edinburgh. In 1835 he exhibited his first picture, which was a life-size study of a bloodhound. He was elected in 1846 an Associate, and in 1859 an Academician of the Royal Scottish Academy. He was also a frequent exhibitor at the Royal Academy, and, after the death of Landseer, in 1873, he was appointed to succeed him as animal painter to Her Majesty. Mr. Steell was also animal painter to the Highland and Agricultural Society, and in his later years he was curator of the National Gallery of Scotland.

958. The Trysting Place. A heathery knoll, on which stand two pointers, with a setter lying at their feet; on one side a heap of red grouse; on the other some dead mountain hares. Around rise the mist-enveloped hills of the Central Highlands. On Canvas —height, 3 ft. 7½ in.; width, 4 ft. 9 in. Teacher Collection.

Steen. Jan Steen, 1626-1679. Dutch School.

Jan Steen was the son of a brewer at Leyden, in which town his ancestors had carried on that business for several generations. Among his instructors in art were Adrian van Ostade and Jan van Goyen, whose daughter became his first wife. He settled first at The Hague; then at Delft, where, in addition to his artistic labours, he carried on a brewery; and later, at Haarlem, where his wife died. He ultimately returned to Leyden, and there he became the landlord of an hostelry. In depicting and satirising scenes of boisterous revelry and tavern life generally, Steen displayed a matchless vigour and power of humorous and satirical expression, combined with which he possessed technical ability of rare excellence.

960. Dutch Family Merrymaking. The family of the artist: Jan Steen stands behind a table, in front of which, seated in a reclining attitude, is his wife. Both observe their child standing on a stool drinking from a glass in the hands of his grandmother. Beyond the table is a nurse, seated, with a child in her arms. A man stands playing the bagpipes, and another, wearing a funnel surmounted with a tobacco pipe, accompanies him, violin-wise, with a gridiron and basting spoon. Signed on the leg of the stool, "J. Steen." On Canvas—height, 2 ft. 4½ in.; width, 2 ft. 1½ in. M'Lellan Collection.

A somewhat similar work is in the Cassel Gallery, having the three figures, the mother, the child, and the grandmother, as in the Glasgow picture. The man with the funnel on his head is also in it; but the two other figures are interposed in the Glasgow picture, and the composition to the right is entirely different.

Stephanoff. Francis Philip Stephanoff, 1788-1860. English School.

This artist was the son of a Russian painter who settled in London in the latter half of the 18th century. The subject of this notice was a conscientious and diligent book illustrator and painter of *genre* subjects, exhibiting with great regularity at the Royal Academy from 1810 to 1845. His pictures were by no means ambitious, but they suited the popular taste, and many of them became widely known through the medium of engraving.

961. The New Housekeeper. An elderly gentleman, seated in his business room, receives a blooming widow, who comes in the capacity of new housekeeper. The domestic she supersedes is retiring with a grim and threatening countenance. Signed "F. P. Stephanoff." On Canvas—height, 2 ft. 0½ in.; width, 2 ft. 5½ in. Euing Collection.

Stevenson. Robert Macaulay Stevenson (living artist). Scottish School.

962. Early Summer on the Seine. The River Seine, with wooded banks, steeped in the mist of early morning. Signed "R. Macaulay Stevenson." On Canvas — height, 2 ft. 11 in.; width, 3 ft. 7 in. Purchased, 1904.

Stewart. Charles E. Stewart (living artist). Scottish School.

963. Crossing the Ford. Two horses just released from work are wading through a stream, on one of which a man is riding, having a young girl in front of him; a dog swims alongside; in the distance, moorland; glowing evening sky. Signed "C. E. Stewart." On Canvas—height, 4 ft. 6 in.; width, 5 ft. 7 in. Presented by T. Cuthbert Stewart, brother of the artist, 1904.

Stewart. Malcolm Stewart (living artist). Scottish School.

964. Portrait of Dr. Livingstone. Three-quarter figure, seated, of Dr. Livingstone, LL.D., D.C.L., the celebrated missionary and African explorer, who was born at Blantyre, Lanarkshire, in 1813, and died at Ilala, Central Africa, in 1873. Signed "Malcolm Stewart." On Canvas — height, 4 ft. 2 in.; width, 3 ft. 3½ in. Presented by "a few friends," 1881.

See also Nos. 525 and 526.

Stott. William Stott, 1857-1900. English School.

William Stott, known as "Stott of Oldham," to distinguish him from William Edward Stott, also a Lancashire man, was born at Oldham in 1857. For some years he studied in Paris under Jerome, and he was a frequent and highly esteemed contributor to the Salon. He excelled as an imaginative and symbolic painter, and he was awarded gold medals for his works at Paris, Munich, Vienna, and other Continental towns. An exhibition of his works was held at the Goupil Gallery, in London, in 1896. He died at sea, while on a voyage from London to Belfast, on the 25th February, 1900.

965. Autumn—

"Who hath not seen thee oft amid thy store?
Sometimes whoever seeks abroad may find
Thee sitting careless on a granary floor,
Thy hair soft-lifted by the winnowing wind."

—*Keats.*

On the banks of a stream a female figure, in red dress and band of fur, reclines against sheaves of corn. In the foreground, flowers, apples, and various fruits are scattered about. Signed "William Stott of Oldham." On Canvas—height, 3 ft. 10 in.; width, 4 ft. 2 in. Purchased, 1903.

Stry. J. Van Stry, 1756-1815. Dutch School.

Jacob Van Stry, a native of Dort, studied art in the Academy of Antwerp. He had a great affection for the styles of Hobbema and Cuyp, and became so close an imitator of the subjects and manner of the latter that many of his pictures have passed into collections as the works of Cuyp—a circumstance which has been detrimental to the reputation his own great ability deserves.

966. Landscape and Cattle. Five oxen and two sheep grouped in foreground of a landscape under an evening sky. Horseman and other figures, with a castle, among trees, to the right. River, bridge, and a house to the left. Signed "J. Van Stry." On Panel—height, 1 ft. $8\frac{3}{4}$ in.; width, 2 ft. 6 in. Euing Collection.

967. Pastoral Landscape. Horseman, with two horses and cowherd, in foreground of a hilly and wooded landscape; to the rear, cattle, sheep, and other figures. Signed "J. V. Stry." On Panel — height, 2 ft. 4 in.; width, 2 ft. $10\frac{1}{2}$ in. Euing Collection.

Swanevelt. Herman Swanevelt, 1620-1659. Dutch School.

Swanevelt was born at Woerden, and it is said that he was a pupil of Gerard Dou. He, however, quitted his native country at an early age, and went to Rome in 1636, where he became a pupil and follower of Claude Lorraine, into whose landscapes he frequently inserted figures. Swanevelt never returned to his native country. He married in Rome, whence he went to Paris, where he was elected a member of the Academy, and he died there in 1659.

968. Italian Landscape. Under an evening sun; to the left foreground, a wooded hill with a castle on the summit; in the middle, a stream crossed by a flat wooden bridge, on which are a man and two donkeys; and to the right, a portion of a villa; a stately viaduct is in the mid-distance, beyond which a plain and distant hills. On Canvas—height, 2 ft. 1 in.; width, 2 ft. 7 in. Euing Collection.

969. A Classical Landscape. A warm, sunny, Italian landscape, with ruins of a castle; in middle distance a river, and a hill surmounted by a villa. On Canvas — height, 1 ft. 7 in.; width, 2 ft. 4 in. Graham-Gilbert Collection.

970. Landscape and Cattle. A woody landscape, with man on horseback driving cattle across foreground. On Canvas, circular—diameter, 9 in. M'Lellan Collection.

From the Collection of E. Higginson, of Saltmarsh Castle, dispersed in 1840.

Tadema. Laurens Alma Tadema, R.A. (living artist). English School.

972. A Lover of Art. The court of an ancient Greek dwelling, with rich mosaic pavement, and dark marble pillars with Ionic capitals. A group of personages in classical costume, consisting of elderly man reclining on a couch, another seated, and a young man and woman, standing, are examining a statuary figure of a young girl with dove in her arms, which she has rescued from a snake. Signed "L. Alma Tadema, Dec., /68." On Canvas — height, 2 ft. 7 in.; width, 1 ft. 10 in. The gift of the sons of James Reid, of Auchterarder and Hydepark Locomotive Works, 1896.

Teniers. David Teniers, the Elder, 1582-1649. Flemish School.

The elder Teniers received his earliest art instruction in the school of Rubens, and afterwards he studied landscape for about six years under Elsheimer in Rome. On his return to his native town, Antwerp, he devoted himself to the painting of rural life and sports, fairs, and grotesques, in all which subjects he was subsequently eclipsed by his more brilliantly endowed son, David.

974. Woody Landscape. Rocky knolls, stream and four men in foreground, with, to the right, the wall of a cottage; sheep and a shepherd in the open ground in the middle, and among the trees a chateau and other buildings. On Canvas — height, 3 ft. 5 in.; width, 4 ft. 8½ in. M'Lellan Collection.

975. Flemish Landscape. In foreground two men, one seated playing a pipe, a group of sheep and a goat near a pool; beyond, several cottages embosomed among trees. Signed, in monogram, "D. T." On Canvas—height, 3 ft. 3 in.; width, 4 ft. 3 in. M'Lellan Collection.

Teniers. David Teniers, the Younger, 1610-1694. Flemish School.

David Teniers, the Younger, was born in Antwerp, where his father was an artist of reputation. He received his early instruction from his father, and is said also to have been under the guidance of Rubens, who held the younger Teniers in very high esteem. He married, first, a daughter of Jan Brueghel, the painter (Velours), and, second, a daughter of André de Fren, a state official of Brabant, and by these wives he had a large family. He was Dean of the Incorporation of St. Luke, in Antwerp, in 1645-6, and he was principally instrumental in establishing the Academy of Art in that city in 1663. He was appointed painter to successive Governors of the Low Countries, and received honours and commissions from Philip IV. of Spain and from other European monarchs. Teniers excelled all painters of his school in the representation of rustic scenes and the daily life of the people among whom he resided.

978. Milking Time. A milkmaid milking a cow, and on a rock near her two shepherds, one piping; cattle and sheep in foreground; and, in the distance, a swineherd, with pigs, cattle, etc. Signed "D. Teniers, F." On Canvas — height, 16 in.; width, 23½ in. M'Lellan Collection.

"Of admirable effect, great freshness of colour, and broad and masterly treatment" (Waagen's *Art Treasures*, vol. iii., p. 290).

979. St. Margaret (after Giulio Romano). The saint stands, crucifix in hand, observing the writhings of the dragon, which, in answer to her prayer, was made visible to her. Panel—height, 10 in.; width, 7¾ in. M'Lellan Collection.

980. The Meeting of Mary and Elizabeth (after the original, with life-size figures, by Palma Vecchio). Mary and Elizabeth embracing each other—their respective spouses, Joseph and Zacharias, approaching behind; various domestics about the doors, etc., of the house of Zacharias; a village in the distance, and the landscape bounded by hills. On Panel—height, 12 in.; width, 20 in. M'Lellan Collection.

The originals of the two pictures, 979 and 980, are in the Imperial Art Museum, Vienna. In the lifetime of Teniers they were in the Gallery, in Brussels, of his friend and patron, the Archduke Leopold Wilhelm, Governor of the Netherlands. Of that collection Teniers acted as curator, and he was chiefly instrumental in its formation. He painted numerous views of the interior of the Gallery, all carefully detailed, so that the works it contained can be easily identified. Of these views, one is now in the Brussels Gallery, one in the Imperial Museum in Vienna, several in the Pinakothek in Munich, and one, the property of Lord Leconfield, is at Petworth. Many of the Archduke's pictures were also reproduced by Teniers for engraving, and among them were these two. The engravings, to the number of 229, were published in 1660, in a volume entitled *Amphitheatrum Picturarum*, copies of which are yet occasionally met. Many of the Archduke Leopold Wilhelm's pictures are now in the Imperial Museum in Vienna, and some are in the Prado, Madrid.

981. A Hunting Party—The Meeting Place. On an open knoll in a woody landscape, a party of huntsmen winding their horns, etc., attended by many dogs. Signed "D. Teniers, F." On Canvas—height, 2 ft. 1½ in.; width, 2 ft. 7½ in. M'Lellan Collection.

982. The Miseries of War. A cluster of village houses, with a church in the distance; in the foreground, a band of robbers under the command of a leader are seen, with various villagers overpowered, two mortally wounded, on the ground, and others, bound — a priest among them — being led out. Signed, in monogram, "D. T." On Panel—height, 15 in.; width, 21 in. M'Lellan Collection.

"Rich in animated motive, and delicately executed in a powerful and clear tone" (Waagen's *Art Treasures*, vol. iii., p. 279). Engraved by Le Bas.

983. Latona and the Carian Peasants (a Pasticcio). The peasants at work in a marsh are being changed into frogs by Jupiter for mocking Latona or Leto, who is seated in the foreground with her two children, Apollo and Diana. On Canvas—height, 12½ in.; width, 17 in. M'Lellan Collection.

"Skilful imitation of a higher art" (Waagen's *Art Treasures*, vol. iv., p. 458). Formerly in the possession of the Comte de Vence, Marechal de Camp des Armée du Roy. Engraved by Noel le Mire.

984. Jealousy. A young woman seated at a low table beside an elderly admirer; she is lighting a pipe to herself, while he holds in hands a glass and beer jug; at an open door an elderly female looks in with a much-concerned air. Signed "D. Teniers, F." Height, 13½ in.; width, 9½ in. M'Lellan Collection.

From Lord Radstock's Collection, and transferred from panel to canvas by Peel in 1841. Several variations of this subject exist, and are engraved.

985. A Surgical Case. A peasant is having his wounded foot dressed by a barber-surgeon, a female standing behind with the linen dressing in her hand; a man is entering the room. Signed "D. Teniers, Fe." On Panel—height, 14½ in.; width, 10½ in. M'Lellan Collection.

"Warm in tone, and of careful treatment" (Waagen's *Art Treasures*, vol. iv., p. 458). A like composition, differing in detail, was engraved by T. Major in 1747.

986. St. Jerome. The aged saint, dressed in a red robe, and seated in his cave reading, with skull and hour-glass by his side, and near at hand his symbolical lion. Signed "D. Teniers, F." On Panel—height, 9½ in.; width, 13½ in. M'Lellan Collection.

987. Peasants before a Fire. Of the three figures in this composition, one sits smoking, another stands with his back to

the fire, and the third has his face directed to the wall. Signed "D. Teniers." On Panel — height, 11½ in.; width, 8½ in. M'Lellan Collection.

"Of great power and transparency of colour" (Waagen's *Art Treasures*, vol. iii., p. 288).

988. Landscape and Figures. To the right an old oak, with trees behind; a pathway in the centre leading to a cottage; a man approaching the foreground. On Canvas—height, 13¾ in.; width, 17 in. Graham-Gilbert Collection.

989. Infant Jesus and St. John. In a landscape with river, trees and a figure, the infant Saviour and St. John seated; St. John with his left hand resting on a lamb. On Copper—height, 6½ in.; width, 8 in. Graham-Gilbert Collection.

990. Temptation of St. Anthony. Within a cavern St. Anthony is seated in devotional attitude in front of a flat rock, on which are an open book resting on a skull, a crucifix, and a sand glass. An elderly female, with horns, is endeavouring to direct the attention of the saint to a young and beautiful woman. To the left a seated figure, with a dog's head, holds aloft a broom in which is stuck a lighted candle. The floor of the cavern is crowded with impish figures and grotesque animals, while others fly about near the roof. Signed "D. Teniers, ft." On Panel—height, 1 ft. 11½ in.; width, 2 ft. 9 in. M'Lellan Collection.

Formerly called a copy by Abshoven.

Ten Kate. Herman ten Kate. Modern Dutch School.

992. Rustic Courtship. A young man stands by the side of a window, out of which leans a peasant girl; to the left are two women watching the pair through an opening in a fence. Signed "Herman ten Kate, ft." Water-colour—height, 6¾ in.; width, 9¾ in. Smellie Collection.

993. The Courier. A cottage interior, with two men seated at a table, on which are papers, etc., engaged in a discussion with a young woman who is standing near; another man is seated near the fireplace. Signed "Herman ten Kate, ft." Water-colour—height, 6¾ in.; width, 9¾ in. Smellie Collection.

Thomson. Rev. John Thomson, *H.*R.S.A., 1778-1840. Scottish School.

This artist was born in the Manse of Dailly, Ayrshire, where he succeeded his father as minister, and in 1805 he accepted the presentation to the parish of Duddingston, near Edinburgh. Thomson was an excellent scholar, and had an exquisite taste for music; but the talent by which he is chiefly known was his power in landscape painting. He first exhibited

in 1808, and contributed till the year of his death to almost all the exhibitions in Edinburgh. On account of his clerical profession, Thomson never joined any incorporated body of artists, but he was an honorary member of the Royal Scottish Academy. He was the friend of Sir Walter Scott, and was on intimate terms with the most eminent Scotsmen of his period.

994. Landscape—Sketch. Sketch of a landscape, with a steep bank on the left, and a stream, spanned by a bridge, flowing past its base. On Canvas, glued on board—height, 8¼ in.; width, 7 in. Euing Collection.

995. The Firth of Forth—Morning. A calm sea, with hills seen faintly in distance to the right; foreground, beach, with rocks, on which are two figures, and near the shore a fishing boat at rest. On Panel—height, 14½ in.; width, 18¾ in. Euing Collection.

This picture is more likely to be the work of Ewebank than of Thomson.

996. River Scene. A river with, to the right, on the near bank, a falconer and falcon; to the left is a huge tree, and beyond the river are houses. On Canvas—height, 9½ in.; width, 15 in. Smellie Collection.

997. Landscape. A stream flowing through woodland scenery, crossed by a single-arched bridge, over which a man is driving cattle; hills in the distance. On Panel—height, 13¾ in.; width, 19¼ in. Presented by J. C. Arnot, 1903.

Tintoretto. Jacopo Robusti, 1518-1594. Italian-Venetian School.

Jacopo Robusti, popularly known as Tintoretto (the little dyer), on account of his father's occupation, was a native of Venice. He received a little instruction from Titian; but in the main he was self-instructed, and he applied himself to his own improvement with the prodigious energy and industry that characterised all his endeavours. He had unbounded confidence in his own talents, claimed to draw like Michel Angelo and colour like Titian, and he possessed exceptional facility of execution, combined with daring and prodigal imagination. His works are of very unequal merit, some being worthy of ranking with the greatest productions of any time, while others are hasty sketches. His principal canvases are preserved at Venice, some of these being on a vast scale; his marvellous picture, "Paradise," in the Hall of the Great Council, 70 feet long by 34 feet in height, and containing more than 500 figures, being the largest oil painting in the world.

999. The Trinity. The Trinity typified by a figure (the Father) supporting the Cross, a dove (the Spirit), and a glory, with the letters "I.H.S." (the Son). Around are cherubs and angels, and at the foot of the Cross are numbers of saints, apostles, and the Virgin. On Canvas — height, 5 ft.; width, 5 ft. 3 in. Graham-Gilbert Collection.

Tisi. Benvenuto Tisi, 1481-1559. Italian-Ferrarese School.

Benvenuto Tisi, known as Garofalo, from the village of that name identified with his family, and from the pink (*Garofalo*) which occurs in his arms. He was a native of Ferrara, and there he first studied art. While yet a young man he visited Rome, and there pursued his calling; and in 1515 he was engaged by Raphael to assist him with the frescoes of the Vatican. Garofalo was a close imitator of the style of his great master, and painted many small pictures in his manner with such admirable success that they have frequently been attributed to Raphael himself. He was blind during the last nine years of his life.

1000. St. Catherine in Ecstasy. The saint kneeling, with a palm frond in her left hand, and the broken wheel set with knives at her side. On Panel — height, 11 in.; width, 7½ in. M'Lellan Collection.

"A pleasing little picture, in a silvery tone unusual with him" (Waagen's *Art Treasures*, vol. iii., p. 289).

1001. Santa Barbara. Stooping on one knee, the saint holds in her right hand a palm frond and a banneret, while with the left she points towards heaven. On Panel — height, 10¾ in.; width, 7½ in. M'Lellan Collection.

1002. Christ and Mary Magdalene—"*Noli me tangere.*" (School of Garofalo.) The Saviour revealing Himself to Mary Magdalene after His resurrection. The wound-prints are to be seen in His hands and feet. Background, trees, the walls and town of Jerusalem, and distant hills. On Panel, circular top—height, 17½ in.; width, 11½ in. M'Lellan Collection.

This picture has the seal of the Academy of Milan on the back of the panel.

Titian. Tiziano Vecellio, 1489?-1576. Italian-Venetian School.

Tiziano Vecellio, commonly known as Titian, was born at Cadore, a small town among the mountains, within the province of Venice. Among his early instructors was Giovanni Bellini, who had under tuition at the same time Titian's great but comparatively short-lived rival, Giorgione. Titian is by universal consent acknowledged to be the greatest master of the Venetian School. His power as a colourist, his mastery of dramatic effects, his perception of human beauty and character, and his technical skill have been surpassed by no artist. As a painter of portraits he stands supreme, and in all classes of figure subjects—scriptural, historical, mythological, and allegorical — he was equally felicitous. Titian was courted, and his services eagerly sought after by all the principal potentates in Europe. He died of the plague in 1576—in his hundredth year, it was formerly believed, but now there is reason to conclude that he was not more than eighty-six.

1004. Danäe. Nude female figure reclining on a couch, at the lower end of which are a crown and sceptre; a vase, necklace, and gold coins are at her side, a curtain behind, and to the right an open landscape, with conical hill in distance. Inscribed on a tablet overhead, "Titianus." On Canvas—height, 2 ft. 6½ in.; width, 3 ft. 3½ in. M'Lellan Collection.

Engraved by Rosaspina, under the title "Omnia Vanitas," early 19th century, while the picture was in the possession of the Venetian senator Widmann. "Of graceful motive and rare delicacy of modelling, in a bright tone. But the curtain is too heavy and the landscape too grey for Titian—the feeling of the picture also different. It is, however, by some good master of the Venetian School" (Waagen's *Art Treasures*, vol. iv., p. 460). Crowe and Cavalcaselle (*Titian: his Life and Times*) enumerate this picture among uncertified Titians, and remark:—"The same subject is here called 'Danäe.' On the edge of the white couch, beside the vase, there are some golden pieces. On the tablet above, instead of 'Omnia Vanitas,' we read 'Titian Cadvbri.' The execution is very free, the pigment thin, as if some bold executant had imitated Cesare Vecelli. The canvas has been injured, and the flesh has gained a yellow tinge from time and varnish. The signature of Titian is of dubious antiquity."

1005. Holy Family. The Virgin seated, holding in her arms the Holy Child, who stretches out His hands to St. Jerome, kneeling before Him; to the left, St. Dorothea, with a basket of flowers and fruit; background, landscape and trees. On Canvas — height, 1 ft. 11 in.; width, 2 ft. 10 in. M'Lellan Collection.

This picture, known from its engraving by Lefebvre, was long supposed to have been lost. It was identified by Mr. C. Heath Wilson in 1869.

The head of the aged saint in this picture is frequently repeated in other works of Titian. The holy Child bears a close resemblance to the Cupid figure in the famous picture "Sated and Artless Love."

"Of Titian, the M'Lellan Bequest contains two reputed works. One—'The Virgin and Child with Saints'—of the great master's earlier time (*circa* 1520) is certainly genuine and in excellent preservation; the other—the 'Danäe,' a later work—is, unfortunately, greatly and irreparably injured. It is my belief, nevertheless, that it is a genuine production of the master. In any case, however, in its present state it is of comparatively little importance. The former picture is an excellent specimen of its class and period in the work of Titian, and, I need scarcely add, of high interest and value."—*Sir C. Robinson.*

Bernhard Berenson and Dr. Frizzoni agree in attributing this Holy Family to Polidoro Veneziano.

1006. A Study after Titian (by Graham-Gilbert). Half-length female figure, in white robe and girdle. On Canvas—height, 21 in.; width, 17 in. Graham-Gilbert Collection.

1007. Cupid, from Titian's "Sated and Artless Love" (by Graham-Gilbert). Cupid leaning over a trough, his right hand playing with the water. On Canvas — height, 18½ in.; width, 15½ in. Graham-Gilbert Collection.

1008. Study from Titian's "Sated and Artless Love" (by Graham-Gilbert.) Full-length nude female, with white girdle and crimson mantle, seated on a sculptured trough. On Canvas —height, 3 ft. $5\frac{1}{4}$ in.; width, 5 ft. $4\frac{3}{4}$ in. Graham-Gilbert Collection.

1009. Portrait of Pope Paul III. (Copy by Graham-Gilbert.) Three-quarter length figure, seated, in white robe, with crimson velvet cape. On Panel—height, $10\frac{1}{2}$ in.; width, $8\frac{1}{4}$ in. Graham-Gilbert Collection.

Tobar. Don Alonzo Miguel de Tobar, 1678-1758. Spanish School.

Tobar was a student of art and an artist in the city of Seville. He devoted himself to the study, copying, and imitation of the works of Murillo, whose style he imitated with such faithfulness and skill that he is accounted the best of that great master's followers. It is probable that many pictures attributed to Murillo are really the work of Tobar. His most important original composition, "The Virgin of Consolation," is in Seville Cathedral.

1010. St. Joseph with the Infant Jesus. The saint seated, having the Holy Child erect on his knee, guarded within his left arm; the infant Saviour holds in His left hand a lily stalk. On Canvas—height, 4 ft.; width, 3 ft. M'Lellan Collection.

Enumerated in Carter's *Velazquez and Murillo*, p. 335. Mentioned also by Waagen, who says:—"This Spanish master approaches the style of Murillo, and is very careful in execution." (See *Galleries and Cabinets of Art in Great Britain*, page 461.)

Topham. Francis William Topham, 1808-1877. English School.

Topham was born at Leeds, where he was trained as an engraver. At the age of twenty-one he removed to London, and devoted himself to painting, in which art he was entirely self-taught. His early works were chiefly character sketches of Welsh and Irish peasantry, but latterly he travelled considerably in Spain, and the work of his riper years was almost confined to the depicting of scenes of Spanish life. He was for some time largely employed as a book illustrator, and made, among others, the drawings for Mrs. S. C. Hall's "Midsummer Eve," "Moore's Melodies," and an edition of "Burns' Poems." He died at Cordova, in Spain, in 1877.

1011. At the Holy Well. Two women and a child by the side of a well, over the top of which is a stone erection having the letters "I. H. S.," surmounted by a cross; a horseman is approaching from the left. On Canvas—height, 15 in.; width, 18 in. Smellie Collection.

Troyon. Constant Troyon, 1810-1865. French School.

Constant Troyon, one of the great lights of the Barbizon School, began active life as a china painter in Sevres, and in oil painting his early efforts were directed to landscape conceived in the classical spirit which prevailed early in the 19th century, but it is as an animal painter, and that animal chiefly the ox, on which his reputation depends. In this direction he was powerfully influenced by the Dutch pastoral painters, Cuyp and Potter, and his style was moulded and modified under the influence of the creative genius of Rembrandt. Troyon plants his animals amid landscape surroundings of the most natural and effective description, and the creatures he depicts are not only most happily grouped, but instinct with their proper character and action. The period of Troyon's effective production was very brief; he was a man of mature years before he discovered his *métier*, and the last twelve years of his life were clouded with mental malady.

1012. Landscape and Cattle. In the foreground of a flat meadow landscape, a group of cattle, one rubbing its head against a post, by a flat wooden bridge which spans a streamlet. Cattle and trees distributed in the distance, and to the right a clump of trees. Signed "C. Troyon." On Canvas—height, 2 ft. 1 in.; width, 3 ft. The gift of the sons of James Reid, of Auchterarder and Hydepark Locomotive Works, 1896.

Reproduced in Bryan's *Dictionary of Painters and Engravers*, Vol. V., 1905.

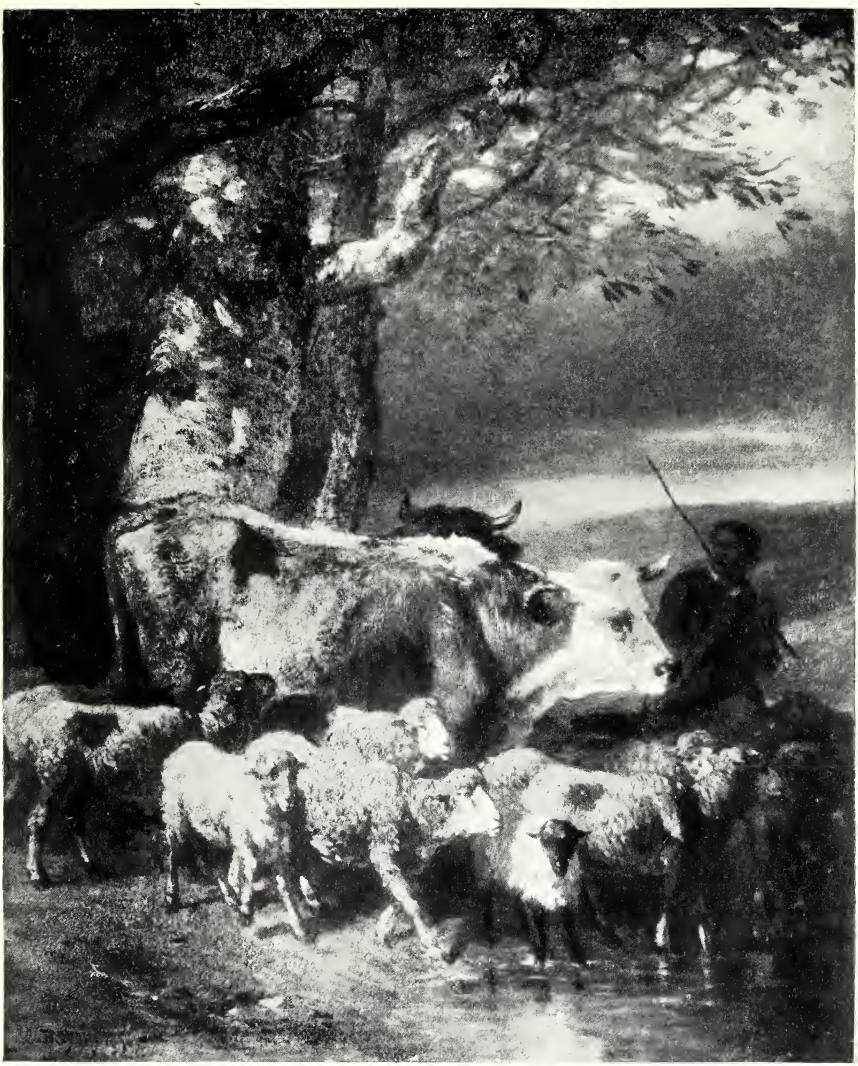
1013. Sheep. Group of four sheep in a field. On Canvas—height, $11\frac{1}{4}$ in.; width, $20\frac{1}{2}$ in. Donald Collection.

1014. Returning from Market. Herdsman with two oxen and small flock of sheep emerging from wood; dark landscape background. Signed "C. Troyon, 1851." On Canvas—height, 3 ft.; width, 2 ft. $4\frac{1}{2}$ in. Donald Collection.

1015. Cattle. To right a cottage; to left trees; in centre a group of cattle; cloudy sky. Signed "C. Troyon." On Canvas—height, 18 in.; width, $14\frac{1}{2}$ in. Donald Collection.

Turner. Joseph Mallord William Turner, R.A., 1775-1851. English School.

Turner, the most remarkable landscape painter of modern times, was born in London on the 23rd of April, 1775. His father was a hairdresser in Maiden Lane, Covent Garden, and it cannot be said that the circumstances of his early years were favourable to the development of the genius of the painter. At the age of 14 he entered the Royal Academy School, and very soon he made it evident that a new power had risen in English Art. In 1799 he was elected Associate, and in 1802 full member, of the Royal Academy, to the annual exhibitions of which he contributed continuously from 1790 till 1850. He was buried in December, 1851, by the side of Sir Joshua Reynolds, in St. Paul's Cathedral. He bequeathed a large collection of pictures to the nation (the two pictures Nos. 1017 and 1018 below forming part of that collection), and his remaining wealth he intended should go to the establishment of an institution for the benefit of decayed artists.



CONSTANT TROYON.—*Returning from Market.*

Joseph Mallord William Turner, R.A.—*Italian Scene.*

1016. Modern Italy—The Pifferari. An ideal landscape, with a river flowing between hills and under a bridge outward to a level plain and the distant sea. A city, reminiscent of Heidelberg, clothes the slopes of the hill to the left. On the right bank a religious procession is seen approaching a sacred place on the roadside, beyond which is a castle and ramparts; in the foreground, to the left, two figures kneeling in front of a monk, and beyond them the Pifferari. On Canvas—height, 2 ft. 11½ in.; width, 4 ft. The gift of the sons of James Reid, of Auchterarder and Hydepark Locomotive Works, 1896.

Exhibited at the Royal Academy in 1838. Subsequently in the Munro of Novar, Butler Johnstone, Price, and Kirkman Hodgson Collections. Engraved by Miller for the *Turner Gallery*.

1017. The Parting of Hero and Leander. From the Greek of Musæus.

> "The morning came too soon, with crimsoned blush
> Chiding the tardy night and Cynthia's warning beam;
> But love yet lingers on the terraced steep,
> Upheld young Hymen's torch and failing lamp,
> The token of departure never to return—
> Wild dash'd the Hellespont its straited surge,
> And on the raised spray appeared Leander's fate."

On the left is a vast palace; on the margin of the wild Hellespont below is Leander taking his last farewell of Hero; to right is a bevy of sea-nymphs floating on the surging waves; the red dawn is just appearing above the distant horizon; the moon is obscured by a halo foreboding the coming storm. On Canvas—height, 4 ft. 9½ in.; width, 7 ft. 9 in. Turner Collection of the National Gallery. Lent by the National Gallery, London.

Engraved by S. Bradshaw. Exhibited at the Royal Academy in 1837.

1018. Whalers Entangled in Ice, Boiling Blubber. On Canvas — height, 2 ft. 11½ in.; width, 3 ft. 11 in. Turner Collection of the National Gallery. Lent by the National Gallery, London.

Exhibited at the Royal Academy in 1846.

1019. Sunset in Venice. The lagoon, on which are gondolas, in the distance is Venice under a glowing sunset sky. Water-colour—height, 8½ in.; width, 12 in. Smellie Collection.

A version in water-colour of the oil painting, "Approach to Venice, looking towards Fusina," in the National Gallery. Engraved by J. C. Armytage.

1020. Italian Scene. To right, ruins of a classical building, with fountain; in centre, a road with figures; in the distance, hills. On Canvas — height, 2 ft. 4½ in.; width, 1 ft. 9½ in. Donald Collection.

1021. Lyme Regis. The sea shore; on the beach a man carrying a net; to right, several bathers and sailing boats; beyond, a height; and in the distance, sloping up from the shore, a town. Water-colour—height, 6 in.; width, 8½ in. Donald Collection.

1022. Italian Scene with Boats and Figures. On Canvas —height, 14 in.; width, 17½ in. Teacher Collection.

[This appears to be only an imitation of Turner.]

Uden. Lucas Van Uden, 1595-1672. Flemish School.

Lucas van Uden was born at Antwerp, where his father was a landscape painter. The son followed in the father's footsteps with so much success that he was frequently employed by Rubens to insert landscape backgrounds to his figure subjects. He was also on terms of intimate friendship with Vandyck, by whom his portrait was painted.

1023. Virgin and Child, Attended, in a Landscape. In a woody landscape, the Virgin seated in foreground, nursing the infant Saviour, behind her St. Joseph with a book, on each side cherubs, with St. John and the Lamb bringing fruit, flowers, etc. Landscape by Van Uden, figures by Van Balen. On Panel —height, 2 ft. 3 in.; width, 3 ft. 3 in. M'Lellan Collection. (*See* Balen, Hendrik Van.)

Uwins. Thomas Uwins, R.A., 1782-1857. English School.

Thomas Uwins, who was a native of London, commenced his artistic career by painting portraits and domestic subjects, and by drawing illustrations for popular books. In middle life he spent several years in Italy, where he derived the inspiration which greatly advanced his position as an artist, and in his later years led to high popularity and numerous honours. In 1832 he was elected an Associate, and in 1838 a full member, of the Royal Academy; in 1845 he was appointed Surveyor of the Queen's pictures; and in 1847 he received the office of Keeper of the National Gallery. His pictures enjoyed much popularity, the subjects being happily chosen, and by no means recondite.

1024. Comus Offering the Enchanted Cup to a Woman. The god of mirth represented as a youth with a wreath of vine leaves, holding in his left hand a spear, offers to a lady seated in a bower the enchanted draught. On Millboard—height, 8½ in.; width, 6½ in. Euing Collection.

Valory. Caroline de Valory. Early 19th Century. French School.

Caroline, god-daughter and pupil of Greuze, and wife of M. de Valory, was known both as a painter and writer. In 1813 she published a Comedie Vaudeville called *Greuze, ou l' Accordée du Village*, preceded by a notice of her master's life and works.

1025. The Miniature. Half-length figure of a girl, bosom and right arm bare, examining a miniature. On Canvas—height, 22¾ in.; width, 19 in. M'Lellan Collection.

Vandevelde. Esaias Vandevelde, about 1590-1630. Dutch School.

This artist, a native of Amsterdam, and one of the senior members of a family which produced many eminent artists, was admitted into St Luke's Guild at Haarlem in 1612. He is principally known as a painter of battle-pieces, skirmishes, etc., after the manner of P. Wouwerman, and his work is distinguished by light, spirited, and graceful pencilling of figures. He was in request by contemporary landscape painters for enlivening their compositions with figures.

1028. The Skirmish. On a roadway a group of bandits on foot, engaged in combat with two horsemen; a third horseman is riding back towards a waggon with two horses standing in the distance. Signed "E. V. Velde, 1624." On Panel, circular —9¾ in. diameter. M'Lellan Collection.

Vandevelde. Wm. Vandevelde, the Younger, 1633-1707. Dutch School.

The younger Vandevelde, like his father, devoted himself to the painting of marine subjects; and in the representation of the wave-motion of the sea, as well as in the picturesque disposition and accurate knowledge and delineation of vessels, he had no rival in the Dutch School. He, along with his father, came to London in 1675 under the patronage of Charles II., and for that Sovereign, as well as for James II., he painted numerous sea-pieces, many of which are still in the collection at Hampton Court.

1029. Sea-Piece—Fishing Boats, Shipping, &c., in a quiet sea, with a low headland in the distance. Signed on spar, "W. V. V." On Canvas—height, 12¼ in.; width, 16 in. M'Lellan Collection.

1030. Frigate Firing the Evening Gun. A Dutch war vessel in a calm sea, with a boat by her side, other vessels in the offing and on the distant horizon. A gun is being fired from the frigate. On Panel—height, 10½ in.; width, 9 in. M'Lellan Collection.

"A dark cloud and a dark shadow on the water give this picture an unusually striking effect" (Waagen's *Art Treasures*, vol. iii., p. 287). Dr. Bode suggests that this picture may be by R. Zeeman.

1031. Sea-Piece. Large man-of-war in the foreground, with sails partly set and others being unfurled, small boat with figures alongside. War vessel to right firing a salute; to the left, another

running before the wind; ships in the distance. On Canvas—height, 2 ft. 1 in.; width, 2 ft. 8½ in. Signed on floating spar, "W. V. Velde." Graham-Gilbert Collection.

1032. Sea-Piece—The Approaching Squall. (School of Vandevelde the Younger.) In foreground a fishing boat with sails taken in, near which is a Dutch war sloop, and the stem and sail of another vessel beyond her. To the right a war frigate, and other shipping in the distance. On Canvas—height, 1 ft. 8½ in.; width, 2 ft. 4 in. M'Lellan Collection.

Dr. de Groot considers this to be a work of Bakhuizen.

Vandevelde. Adrian Vandevelde, 1635-1672. Dutch School.

This distinguished painter of animals and landscapes, brother of the marine painter, William Vandevelde, the Younger, was born in Amsterdam. He very early exhibited extraordinary powers, and, electing to study landscape and rural life, he was placed under the tuition of Wynants, who was astonished at his precocious ability. At the age of fourteen he etched a series of plates, which are now exceedingly rare, and throughout his brief career he continued occasionally the practice of etching. His works are distinguished by great originality of style, tenderness of colour, and comprehension of animal life and nature. His services were freely rendered to brother artists in enlivening their landscapes with figures, chiefly of animals.

1034. Milking Time. Female milking a cow in a field by a pollard willow; a cow and sheep lie in the foreground, and other cattle are in the distance. Signed, on a rail, "A. V. Velde, 1670." On Panel — height, 9½ in.; width, 7¾ in. M'Lellan Collection.

Purchased in 1844 from Earl de Grey's Collection.
"Delicate and careful" (Waagen's *Art Treasures*, vol. ii., p. 286).

1035. Female Peasant with Cattle. Female seated suckling her infant, and, with a dog at her side, tending cattle and sheep in a woody landscape, with stream, near a lofty mass of rock. Signed "A. V. Velde, 1669." On Canvas—height, 9½ in.; width, 8½ in. M'Lellan Collection.

1036. Sheep. A group of four different-coloured sheep resting together. Probably a fragment. On Canvas—height, 3¾ in.; width, 5½ in. Euing Collection.

Vandyck. Sir Anthony Vandyck, 1599-1641. Flemish School.

Anthony Vandyck was born of pious Roman Catholic parents, who occupied a good position in Antwerp. At an early age he became a pupil of H. Van Balen, and later he worked under Rubens, in whose manner his first works were executed. While still a young man he was employed by

James I. in England, and subsequently he visited Italy, and was, while there, greatly influenced by the style and colour of Titian. The greater part of the later years of his short life was spent in England, where he was appointed principal Court painter and knighted by King Charles I., from whom he received a life pension of £200 per annum. Vandyck married Maria Ruthven, a descendant of the Scottish Earls of Gowrie, and, dying at the early age of forty-two, he was buried in St. Paul's Cathedral, London.

1038. The Repose in Egypt. The Virgin, with the Infant Jesus in her arms, under the shade of a peach tree, by a large sunflower, both intently watching the gambols of eight angels, St. Joseph observing them from behind. On Canvas—height, 5 ft. 7 in.; width, 8 ft. 1 in. Presented by Sir Andrew Orr, Lord Provost, in 1856.

A replica of the original in the Hermitage, St. Petersburg. Versions of the picture, with several interesting variations, also exist. One in the Pitti Palace at Florence was engraved by Scheltius A. Van Bolswert during the lifetime of Vandyck; and another, in Lord Ashburton's possession, was engraved by Coelmans, under the title, "The Queen of Angels."

1040. Equestrian Portrait of King Charles First (Copy by Graham-Gilbert). The King, in armour, on a white charger, passing under an arch, with the Duke D'Espernon, as equerry, bearing the King's helmet. On Canvas — height, 3 ft. 9 in.; width, 2 ft. 10 in. Graham-Gilbert Collection.

The original is in the Palace at Kensington, and was engraved by J. Boydell in 1770.

1041. Portrait of an Old Man. Head of an Old Man, life size, wearing a broad cap, and holding in his right hand a parchment. On Panel—height, 24 in.; width, 19 in. Graham-Gilbert Collection.

Formerly attributed to Ribera.

Varley. John Varley, 1778-1842. English School.

John Varley, the son of a London silversmith, began his art career by the painting of portraits, but while yet a youth he was engaged to draw architectural subjects in various parts of England, an undertaking for which he manifested great aptitude. He was one of the fathers of the art of water-colour drawing in England, and a founder of the Water-colour Society, to the exhibitions of which he was a steady contributor.

1042. A Mountain Landscape. A river, spanned by a bridge of two arches, flows towards the left; to the right, on a road along the river bank, a woman with three children, and a house at the end of the bridge; to the left, a girl, houses, and bare hills, which stretch away and close the distant horizon. Signed "J. Varley." Water-colour—height, $6\frac{1}{2}$ in.; width, $8\frac{1}{2}$ in. Presented by James Orrock, R.I., 1892.

1043. A Welsh Village. In the foreground a graveyard, with great trees, grave-stones, and the side of a church, with numerous figures; beyond, a straggling village street. Signed "J. Varley, 1830." Water-colour—height, 11½ in.; width, 20 in. Presented by James Orrock, R.I., 1892.

Veen. Otho Van Veen, 1558-1629. Flemish School.

Otho Van Veen, or Otho Vænius, as he was also called, was born at Leyden, but, while yet a youth, political and religious troubles drove his family, who occupied an important position, to Liege. He studied several years in Italy, and on his return to the Low Countries he settled at Antwerp, where he acquired a great reputation. He there had the honour of being instructor of Rubens. In his later years he was appointed Superintendent of the Mint, and removed to Brussels, where he died.

1044. Death of Ananias. In foreground of a crowded scene, the dead body of Ananias is being carried away, while offerings of earthly possessions are being made to, and lie at the feet of, the apostles Peter and John. On Canvas—height, 6 ft. 8 in.; width, 7 ft. 1 in. M'Lellan Collection.

Velasquez. Diego Rodriguez da Silva y Velasquez, 1599-1660. Spanish School.

This great artist, the chief of the Spanish School, and one of the first of all schools, was born at Seville on the 6th of June, 1599. His father, who was an advocate, came of an old Portuguese family, settled in Seville since the beginning of the 16th century. Diego was intended to follow a learned profession, but so strong was his inclination for an artistic career that he was placed as a pupil under Francisco Herrera, the elder. Subsequently he studied with Francisco Pacheco, whose daughter he eventually married. In 1622 Velasquez visited Madrid, and in the following year he repeated his visit on the invitation of the Duke of Olivares, by whom he was introduced to Philip IV., who appointed him his court painter. In 1629 he went to Italy, where he remained for about two years. On his return to Madrid he was lodged in the Royal Palace, and a painting room provided for him. Towards the close of 1648 he was sent by Philip to Italy to purchase works of art, and it was on this occasion that he painted his great portrait of Pope Innocent X., now in the Doria Gallery, Rome. On his return he was decorated with the Cross of St. Iago and created *Aposentador Mayor*, an office the duties of which included the superintendence of the lodging of the King during his absences from Madrid. It is said that his death was caused by the exertions he made for the entertainment of the King during the conference at Irun in connection with the engagement of the Infanta Maria Teresa to Louis XIV. A few days after his return to Madrid he was taken ill, and there he died on the 6th of August, 1660. Although Velasquez painted landscapes, hunting scenes, and mythological pieces, it is on his portraits that his fame ultimately rests. He was the most modern in his methods of all the great masters, and his works are distinguished by a marvellous grasp of character and an extraordinary felicity of execution. The most important of his pictures are in the Prado Museum, Madrid.

1045. Portrait of Philip IV. Bust, three-quarters face turned to right, wearing order of the Golden Fleece. From Secretan Collection. On Canvas—height, 2 ft. 3 in.; width, 1 ft. 9 in. Donald Collection.

Veneziano. Domenico di Bartolommeo Veneziano, died 1461. Italian-Florentine School.

This artist, who came of Venetian parents, worked principally in Florence, where he was for long employed by the Medici family. He also worked, between the years 1439 and 1445, at the decorations of the Portinari Chapel in Santa Maria Novella in that city. Few of his works are in existence; one example is in the Uffizi Gallery, Florence, and another in the National Gallery, London. He died in Florence on 15th May, 1461.

1046. St. Catherine Crowned. Head of the saint crowned with a bridal wreath indicating her espousal to the Saviour, abundance of wavy hair falling over her neck; the upper portion of the crimson vestment has elaborately jewelled broidery; in the left corner is seen a section of the wheel which usually accompanies representations of the saint. On Panel—height, 13½ in.; width, 10½ in. M'Lellan Collection.

Reproduced in the *Gazette des Beaux Arts*, 3rd period, vol. xiii. (1895), p. 257, and in Bryan's *Dictionary of Painters and Engravers*, Vol. V., 1905.

Verboom. Abraham Verboom, 17th century. Dutch School.

Verboom, a landscape painter, is supposed to have been a native of Haarlem. Little is known of his life beyond the fact that he was a contemporary of A. Vandevelde, Lingelbach, and Wouwerman, all of whom are known to have enlivened his landscapes with figures. His pictures bear date from 1649 to 1663.

1047. Woody Landscape. Amid trees in the foreground to the right, are a cottage and outhouse, with various figures and sheep; to the left, a roadway leading to a field surrounded with trees; and, on the road, a hawking party and other figures. Beyond the field a church spire and roofs of houses appear over the trees. Figures by Lingelbach. On Canvas—height, 3 ft. 6 in.; width, 4 ft. 10 in. M'Lellan Collection.

Verendael. N. Van Verendael, 1640-1691. Flemish School.

Verendael, a native of Antwerp, was one of the group of painters who, flourishing in the 17th century, brought the art of painting fruits and flowers to wonderful perfection. He imitated the texture, structure, and colour of fruits, flowers, and insects with extraordinary care and microscopic accuracy, while at the same time he displayed much skill in the composition of his groups and the disposition of colours.

1048. Flowers and Insects. On a marble slab a bouquet of flowers, comprising roses, poppies, convolvulus, pinks, honeysuckle, etc., with a beetle, a butterfly, and a moth. On Canvas —height, 23½ in.; width, 19½ in. M'Lellan Collection.

Verkolje. Johannes Verkolje, 1650-1693. Dutch School.

This artist was born at Amsterdam, the son of a locksmith. It was intended that he should follow his father's occupation, but, meeting with an accident, he was bedfast for three years, during which time he occupied himself in copying prints. On his recovery he studied under Jan Lievens. Ultimately he settled at Delft, where he died in May, 1693. In addition to his portraits, historical subjects, and conversations, he produced a large number of engravings.

1050. The Reading Magdalene. Female, with penitent air, kneeling before a crucifix, with an open book resting on a skull. On Canvas — height, 2 ft. 3 in.; width, 1 ft. 8 in. M'Lellan Collection.

Formerly attributed to Vandyck.

Vernet. Claude Joseph Vernet, 1714-1789. French School.

This artist, known commonly as Joseph Vernet, was the son of a decorative painter at Mignon, and there he began his career by decorating coach panels with his father. At an early period, however, he resolved to devote himself to higher walks of art, and for the purpose of study he entered the studio of Fergioni, a marine painter in Rome. Marine subjects, seaports, and views of cities possessed a wonderful attraction for Vernet, and to such he principally devoted himself. He continued to work in Italy till he was nearly 40 years of age, when he was recalled to Paris, and he there received a royal commission to paint a series of pictures of the harbours of France. He was father of the famous artist, Carle Vernet, and grandfather of the still better known Horace Vernet, the battle painter.

1051. Landscape—La Riccia, Near Rome. In the foreground is a woman seated on a donkey, and some sheep; beyond, trees on gently rising ground; and, against the sky-line, a continuous wall-like range of houses, terminating in a large dome-covered building. On Canvas—height, 1 ft. 11 in.; width, 2 ft. 9 in. M'Lellan Collection.

"A genuine and pretty picture" (Waagen's *Art Treasures*, vol. iii., p. 290).

Vernet. John Emilius Horace Vernet, 1789-1863. French School.

Horace Vernet was the son of the eminent painter Carle Vernet, from whom he received the elements of his art education. He commenced painting on his own account at a very early age, and throughout his life, working with enthusiastic assiduity, he produced an enormous amount of

artistic work. Imbued with the military spirit of his early years, he devoted much of his attention to battle-pieces, and it is as a painter of the military triumphs of his country that Horace Vernet is chiefly famous. These battle pictures are generally painted on a great scale, and now form a principal feature of the Galleries at Versailles. Vernet also painted many portraits, historical pieces, and illustrations of scriptural narrative.

1052. Portrait of the Sculptor Thorwaldsen (*Copy*). Half-length, life-size figure in white blouse, with a head modelled in clay on a stand by his side. The bust being modelled is that of the painter himself. Copied by C. W. Schenström, a Danish artist, in 1857. On Canvas—height, 3 ft. 2½ in.; width, 2 ft. 6 in. Euing Collection.

The original of this portrait, which has been engraved, is in the Thorwaldsen Museum, Copenhagen.

Veronese. Paolo Caliari, 1528-1588. Italian-Venetian School.

Paolo Caliari, better known as Paolo Veronese, was a native of Verona. Early in his life he was attracted to Venice by the reputation of Titian and the other great masters of the Venetian School, then in its glory. Veronese, who essayed to rival Titian himself, cultivated a richly decorative style of painting. His figures are grand and dignified, sumptuous in dress and appointments, and many of his pictures are on a vast scale. His most famous work, "The Marriage at Cana," now in the Louvre, is about 32 feet long by 22 feet in height.

1053. The Martyrdom of St. Justina. (Copy by Graham-Gilbert.) In centre, the saint kneeling in front of a Moor, who stabs her in the breast with a dagger; to the right are two senators in long robes; to left are two turbaned figures with staves; Ionic columns behind. On Canvas — height, 17 in.; width, 19 in. Graham-Gilbert Collection.

The original, with life-size figures, was executed by Veronese for the Church of St. Justina in Padua, where it still remains above the high altar. A smaller version, probably the sketch for the above-mentioned work, is in the Uffizi at Florence.

Vertangen. Daniel Vertangen, 1598-1657. Dutch School.

This painter was a native of The Hague, and a pupil of Poelenburgh, whose peculiarities of subject and manner he imitated with great fidelity. His paintings generally represent females bathing, dancing with satyrs, and similar subjects.

1054. The Expulsion from Paradise. Our first parents, nude, flying before an angel with a flaming sword. Signed "Daniel Vertangen." On Copper—height, 9 in.; width, 11½ in. M'Lellan Collection.

1055. Nymphs and Satyrs Dancing. On Panel—height, 10½ in.; width, 13 in. M'Lellan Collection.

Called a Poelenburgh by De Groot.

1056. Nymphs with Grain (companion to 1057). A group of nine females, with two sheaves of corn; background, trees and massive ruins, with open landscape to the right. On Panel—height, 10¾ in.; width, 14 in. Euing Collection.

1057. Nymphs with Grapes. A group of eight females variously engaged in gathering and expressing juice from grapes; in the background trees, and the ruins of a massive building. On Panel—height, 10¾ in.; width, 14 in. Euing Collection.

Vickers. Alfred Vickers, 1786-1868. English School.

Alfred Vickers, a native of London, was to a large extent a self-educated artist. He devoted himself principally to the painting of English landscapes, which he drew in a very effective and pleasing, but somewhat sketchy manner; and his work was more remarkable for amount than finish or high quality. He continued to exhibit at the Royal Academy so late as the year 1859. His son, A. G. Vickers, an artist of great promise, died at the early age of twenty-seven.

1058. Landscape and River Scene, with Cattle and Figure. On Panel — height, 7 in.; width, 13½ in. Teacher Collection.

1059. A Coast Scene. A bay on the south-west coast of England, with a precipitous and jagged coast-line gradually receding to a flat, low coast in the distance. Fishers drawing nets on foreground, and several boats and vessels in distance. Signed "A. V." On Canvas — height, 7½ in.; width, 17½ in. Euing Collection.

Vincelet. V. Vincelet. Modern French School.

1060. Flowers. A group of flowers in a vase. Signed "V. Vincelet, '70." On Canvas—height, 21 in.; width, 15 in. Bequeathed by Archibald R. Henderson, 1901.

Vinckboons. David Vinckboons, 1578-1629. Flemish School.

This artist was son of Philip Vinckboons, a little-known painter of Mechlin, where David was born. He received his only instruction from his father, and devoted himself principally to the painting of landscapes conceived in the manner of Jan Brueghel, into which he frequently introduced groups illustrative of scriptural subjects as subsidiary to the landscape. He also painted figure subjects.

1061. The Repose in Egypt. Thick woody landscape, with a stretch of open country to the left. In foreground the Virgin seated nursing the Holy Infant, St. Joseph leaning on a mass of rock at her side, and a cherub bringing an offering of fruit. Inscribed with his sign, the finch. On Copper—height, 7½ in.; width, 12 in. M'Lellan Collection.

"The style is that of Brueghel and the figures appear to be by Rottenhamer," says De Groot. Dr. Waagen characterises the work as "very nice."

Vollon. Antoine Vollon, 1833-1900. French School.

This noteworthy painter of still life was born at Lyons on 23rd April, 1833, where he received his first instruction in art. Subsequently he studied under Ribot. In addition to still life, he was also successful in landscape and portraiture. He gained medals for works in 1868 and 1869, and at the Exhibition of 1878 he was awarded a first-class medal. He died in Paris on 27th August, 1900.

1062. Fruit Piece. Pumpkin, peach, grapes, &c., and handled vase, upon a table. Signed "A. Vollon." On Panel—height, 1 ft. 4½ in.; width, 2 ft. 4 in. Donald Collection.

Vos. Cornelis de Vos, 1585-1651. Flemish School.

De Vos, an eminent portrait painter, contemporary of Rubens, and friend of Vandyck, received his art instruction from an obscure Antwerp artist named Remeens. He was admitted into the Guild of St. Luke, Antwerp, in 1608. In addition to portrait painting, he devoted himself to mythological and scriptural subjects, and it is said that Rubens recommended patrons, whose portraits he was unable to undertake, to De Vos as an artist quite equal to himself.

1063. Portrait. Half-length life-size figure of a man, long yellow hair becoming grey, small moustache and peaked beard; in black cloak, with white collar. On Canvas — height, 2 ft. 5½ in.; width, 2ft. 0½ in. M'Lellan Collection.

Formerly attributed to School of Vandyck.

Vouet. Simon Vouet, 1590-1649. French School.

Vouet was a native of Paris, and there he received his first instruction in art from his father, himself an artist. Afterwards he resided in Rome, where he came under the influence of the naturalist and eclectic schools then flourishing. He returned to Paris in 1627, when he was appointed Court painter, and during the remainder of his life he was, in effect, dictator in matters of art in France.

1064. The Annunciation. The Virgin kneeling at a *prie-dieu*, on which is a book of devotions; approaching from the left is the angel of the Annunciation, who holds out to the Virgin the lily; in clouds above, God the Father and cherubs. On Canvas —height, 3 ft. 2¾ in.; width, 2 ft. 4¾ in. M'Lellan Collection.

Voys. Adriaan or Arie de Voys or Vois, 1641-1698. Dutch School.

Arie de Voys was a pupil of Nicholas Knupfer, and afterwards of Abraham van den Tempel, but he followed the highly finished style of Gerard Dou. He was admitted to St. Luke's Guild of Leyden in 1653, a circumstance which makes it very doubtful that the year 1641, generally given as that of his birth, is correct. He occasionally painted historical pictures on a small scale, although his chief works are portraits, conversations, and domestic subjects, which he executed with a finish little inferior to that of Metzu or Mieris. He excelled in nude figures, and with those he often enlivened his landscapes. His works are extremely scarce, in consequence of his having spent a considerable portion of his life in idleness and dissipation.

1065. Head of a Jew. Head and shoulders of an old man, in long beard, wearing an Eastern cap. Signed "A. Voys." On Panel, circular—diameter, $7\frac{3}{4}$ in. Graham-Gilbert Collection.

A replica of this delicate little portrait is in the Städel Gallery in Frankfurt.

Vroom. Cornelis Hendricksz Vroom, 1600(?)-1661. Dutch School.

A native of Haarlem, and probably a pupil of his father, who was also a Haarlem artist. Vroom was highly esteemed by his contemporaries, and many of his later works are worthy to rank, and have been confounded, with the pictures of Ruysdael and Hobbema.

1066. Cabinet Landscape. Bank of trees sloping down to a pool; figure and cattle in the centre. On Panel — height, 5 in.; width, 6 in. Graham-Gilbert Collection.

Formerly attributed to Ruysdael, but Dr. Bode has pointed out its similarity to a signed picture by Vroom in the Berlin Gallery.

Walton. Edward A. Walton, R.S.A. (living artist). Scottish School.

1067. Portrait of Sir James King, Bart., LL.D., Lord Provost of Glasgow, 1886-89. Full length, in official robes. Signed "E. A. Walton." On Canvas—height, 7 ft. 2 in.; width, 4 ft. 4 in. Painted for the Corporation.

Watteau. Antoine Watteau, 1684-1721. French School.

This distinguished ornament of the French School was the son of poor parents at Valenciennes, where, showing great artistic aptitude, the youth received such instruction as an incompetent teacher was able to afford him. At an early age he resolved to fight his own battle, with which view he went to Paris, where he laboured for a long time under most discouraging circumstances. In the end he met friends and patrons capable of appreciating his genius, but he did not live long to enjoy the honours of

which he was so worthy. WATTEAU was the originator of a distinct class of figure and landscape subjects embodying the highly-artificial life and unhealthy luxury of the times in which he lived; but his courtly shepherdesses, nymphs, and swains are pencilled with unapproachable spirit, grace, and vigour, while his colour is splendid and harmonious in the highest degree.

1068. THE ENCAMPMENT—HALTE DE TROUPE. A military party, with some females and peasants, resting and preparing an evening meal at a fire under the shadow of trees. A pool in the foreground. On Canvas—height, 2 ft. 1 in.; width, 2 ft. 7½ in. Euing Collection.

Engraved under the title of "*Halte d' Armée*," by C. N. Cochin.

1069. BREAKING UP THE CAMP—DÉPART DE TROUPE. *Pendant to No. 1068.* Military party commencing their march under the leadership of a mounted officer. On Canvas—height, 2 ft. 1 in.; width, 2 ft. 1½ in. Euing Collection.

Original in the possession of Baron Edmond de Rothschild. An etching of this subject, under the title of "*Recrue allant joindre le Régiment*," was begun by Watteau and finished by Thomassin. See *Gazette des Beaux Arts* troisieme period, tome I., p. 181 (March, 1889), and *Antoine Watteau*, by Claude Phillips (*Portfolio*), London, 1895. "There is no doubt that this is the picture painted by Watteau, etched by him, and engraved by Thomassin; but there are repetitions painted by a later hand from the engravings of this work and its companion '*Halte de Troupe*,' which passed in the Euing Collection to the Corporation Galleries, Glasgow." See Lady Dilke's *French Painters of the 18th Century*, p. 77.

Webb. James Webb. Modern English School.

1070. CLOVELLY, NORTH DEVON. A storm on the north coast of Devonshire; to the left is a fishing boat, with only the peak of the sail set, flying before the wind; near her some wreckage; beyond, the pier and village of Clovelly; and, in the distance, precipitous cliffs. Signed "James Webb." On Canvas—height, 2 ft. 6 in.; width, 3 ft. 10½ in. Teacher Collection.

1071. A BIT OF CONSTANTINOPLE. An eminence, with mosques and other buildings, overlooking the Bosphorus. Signed "James Webb." On Canvas—height, 17½ in.; width, 31½ in. Teacher Collection.

Weenix. Jan B. Weenix, 1621-1660. Dutch School.

WEENIX was a native of Amsterdam, in which town his father was an architect of good reputation, but he died while his son was very young. Weenix became a pupil of Bloemart, under whose tuition he made very rapid progress; afterwards he went to Rome, where he met a flattering reception, and received much patronage and encouragement. In 1649 we

find him chief of the Painters' Guild of Utrecht. He devoted himself principally to the painting of views of cities and architectural ruins, landscapes, and animals; and in his special department he has been excelled by few Dutch painters.

1072. Ruins of a Circular Temple, etc. A classical ruin, with a circular Corinthian colonnade, near a sea coast. A turbaned group is inspecting the structure, and moored by the shore is a magnificent covered barge and other shipping. Poultry in foreground. On Panel—height, 21½ in.; width, 16 in. M'Lellan Collection.

Weir.

1073. Portrait of Wm. Euing, Sen., the father of Mr. William Euing, who presented and bequeathed to the Corporation many pictures in these Galleries. Half length, life size, seated to left. On Canvas — height, 2 ft. 5½ in.; width, 2 ft. Euing Collection.

Werff. Adrian Van der Werff, 1659-1722. Dutch School.

Adrian Van der Werff was born near Rotterdam, and received part of his art instruction from Eglon Van der Neer, whose smooth style and finish he adopted. He devoted himself to portrait painting and figure subjects, involving historical and scriptural characters, and in these walks he became contemporaneously a most popular artist. In 1696 he was appointed Court painter to John William, Elector Palatine, by whom he was knighted, and from 1703 he was designated the Chevalier Van der Werff.

1074. Samson and Delilah. Delilah, nearly nude, seated, with Samson asleep reclining against her. She holds up a lock of his hair, which she has just cut off. A Philistine stands at the left looking on; background, a niche, with a statue, a fluted column and red drapery. On Panel—height, 13½ in.; width, 10½ in. M'Lellan Collection.

A version of this picture, different in details, was in the possession of M. Poullain, Receveur-General des Domaines du Roi, France, who died in 1780. It was engraved by C. F. Macret.

1075. Portrait of a Lady. A three-quarter length figure seated by a sculptured fountain, in orange robe, with a blue scarf confined with a jewelled band. Signed "Adn. V. Werff." On Canvas—height, 18 in.; width, 15 in. Graham-Gilbert Collection.

1076. Portrait of a Lady. A three-quarter seated figure, in yellow robe and blue velvet mantle. Signed "Adn. V. Werff, fec., ano. 1695;" marked on back of canvas, "Ætatis 33, ano. 1695." On Canvas — height, 18 in.; width, 15 in. Graham-Gilbert Collection.

West. Benjamin West, *P.*R.A., 1738-1820. English School.

Benjamin West was born at Springfield, in Pennsylvania, North America. At the age of nine years his ability to draw was noticed by Mr. Pennington, a merchant, and through his interposition the lad obtained some instruction from a painter in Philadelphia, named Williams. While a youth he began to paint portraits in Philadelphia, thereafter he removed to New York, and in his twenty-second year, by the aid of friends, he was enabled to proceed to Italy. In 1763 he came to England, where he was received with such distinguished favour that he settled in London, and for thirty-five years he was continuously employed by George III. West was an original member of the Royal Academy, and in 1792 he succeeded Sir Joshua Reynolds in the presidential chair. He painted principally historical and scriptural compositions, many being on the scale of life size. West was the first to employ contemporaneous costume in modern historical pictures.

1077. The Raising of Lazarus—A Sketch. At the command of the Saviour, who is surrounded by His disciples, Martha, Mary, and others, Lazarus, in grave clothes, is bursting from his tomb. The spectators betray great excitement and alarm. Signed "B. West, 1788." On Canvas—height, 2 ft. 4½ in.; width, 3 ft. 10 in. M'Lellan Collection.

1078. Pylades and Orestes brought as Victims before Iphigenia. They visited the Tauric Chersonesus, in order to carry off the statue of Diana there, to which the Tauri sacrificed all strangers. Iphigenia, who was priestess of Diana, upon recognising her brother in Orestes, enabled them to execute their purpose, and they all three escaped to Greece. Composition of thirteen small figures. On Canvas—height, 3 ft. 4 in.; width, 4 ft. 2 in. Lent by the National Gallery, London.

One of the painter's earlier works. Presented to the National Gallery in 1826 by Sir George Beaumont, Bart. Engraved by J. Basire; and by J. Kennerly, for Jones' National Gallery.

1079. The Last Supper.—"Verily, verily, I say unto you, that one of you shall betray Me" (John xiii. 21). A composition of thirteen figures seated at a table; candlelight. On Canvas—height, 6 ft.; width, 9 ft. Lent by the National Gallery, London.

Painted for George III. in 1784, and presented to the National Gallery in 1828 by George IV. Engraved by T. Ryder, by C. W. Sharpe, and by A. Duncan for Jones' National Gallery.

1080. Portrait of a Lady as Hebe. Half-length, life-size. On Canvas—height, 4 ft. 2 in.; width, 3 ft. 3½ in. Bequeathed to the National Gallery by her daughter, Miss Harriet Worrell, in 1869. Lent by the National Gallery, London.

Westall. Richard Westall, R.A., 1765-1836. English School.

WESTALL, born at Hertford, commenced his career as apprentice to a heraldic engraver. He attended evening classes at the Royal Academy, and as classmate had Lawrence, subsequently President of the Academy. Westall was very much employed during the earlier part of his career as an illustrator of books, and he was himself author of a volume of poems which he illustrated with his own drawings. In 1794 he was elected a member of the Royal Academy. In his later days his circumstances were greatly straitened through unfortunate speculations in old masters, many spurious works having been foisted on him. He was teacher of drawing to the Princess, afterwards H.M. Queen Victoria. Although Westall's pretty and insipid art enjoyed much popularity during his lifetime, it had not the real excellence that gives enduring reputation.

1081. TELEMACHUS LANDING ON THE ISLE OF CALYPSO. Telemachus kneeling on the shore, with Mentor erect by his side, met and questioned by Calypso. Signed "R. Westall, 1803." On Panel — height, 1 ft. 9½ in.; width, 2 ft. 5½ in. M'Lellan Collection.

1082. TELEMACHUS IN THE BOWER OF CALYPSO. Calypso reclining, Telemachus seated by her side, Mentor standing behind, and in background two female attendants. Signed "R. Westall." On Panel — height, 1 ft. 9½ in.; width, 2 ft. 5½ in. M'Lellan Collection.

Pendant to No. 1081.

1083. ST. CECILIA. Half-length figure of female in a white robe, seated, playing the organ. On Canvas—height, 2 ft. 6½ in.; width, 2 ft. Euing Collection.

Whistler. James M'Neill Whistler, 1834-1903. English School.

JAMES M'NEILL WHISTLER was born in 1834, in Lowell, Massachusetts, U.S.A., his father being Major George Whistler, a railway engineer. Shortly after the birth of the artist, Major Whistler removed to Russia, where he was engaged to superintend the construction of the St. Petersburg and Moscow Railway. When young Whistler was twelve years old his father died, and he and his mother returned to America. For some years he studied in the military school of West Point, but, forsaking the profession of arms for that of art, he, in 1856, entered the studio of Marc Charles Gabriel Gleyre, in Paris. There he had for fellow-students Degas, Bracquemond, Fantin-Latour, and others, who were afterwards to take a prominent position in modern French art. Whistler first visited England in 1855. In 1859 he settled in Chelsea, and his first works were illustrative of the scenery of the Thames, and were shown in the Royal Academy Exhibitions of 1863-70. About 1874 he produced his two most famous works, his "Portrait of my Mother," now in the Luxembourg, Paris, and his "Portrait of Thomas Carlyle," in this Gallery. In his later years Whistler ceased contributing to the Royal Academy Exhibitions, but was a frequent exhibitor in the Paris Salon. In 1884 he was elected a member of the Society of British

Artists, and two years later became President. As an artist he was distinguished for his unconventionality, for his sobriety of colour, and for his masterly technique. In addition to his paintings he produced many etchings, which are considered worthy to rank with those of the greatest masters of the art. He exercised a considerable influence on the art of his time, more especially on the younger members of the profession. He had also a decided literary gift, and was the author of several volumes notable for caustic wit and scathing epigram. He died at his residence in Cheyne Walk, Chelsea, on the 17th July, 1903.

1084. Portrait of Thomas Carlyle. (*See Catalogue of Sculpture.*) Full-length, life-size, seated figure, in profile, looking to left; his stick in his right hand, and his left resting on his knee, on which also are his hat and cloak. On Canvas —height, 5 ft. 7 in.; width, 4 ft. 8 in. Purchased, 1891.

Engraved in mezzotint by Richard Josey; reproduced also in Carlyle's *Past and Present* (Ward, Lock, & Co.'s edition, 1897), and in the *Bookman*, June, 1897, etc.

Wilkie. Sir David Wilkie, R.A., 1785-1841. Scottish School.

David Wilkie was the son of the parish minister of Cults, in Fife. When fourteen years of age he was placed in the Trustees' Academy in Edinburgh, where he gave abundant promise of his future eminence. In 1805 he entered as a student at the Royal Academy, London, and in the following year he sprang at once into the foremost rank as a delineator of domestic life and character on the exhibition of his "Village Politicians" at the Royal Academy. This picture was the first of a series of compositions illustrating national characteristics, which for purity of motive, sense of humour, and dramatic vigour have not been excelled. The works are universally known through the medium of numerous engravings. After 1825 he largely abandoned *genre* painting, and devoted himself with less success to portraiture and historical compositions. In 1823 he was appointed King's Limner for Scotland; in 1830, Painter in Ordinary to the King; and in 1836 he received the honour of knighthood. In 1840 he undertook a journey to Egypt and the Holy Land, and on his return voyage, while off Malta, he died, and was buried at sea on 1st June, 1841.

1085. Sketch—Turkish Mother and Child. A sketch of an Eastern female with a child on her knee; the turbaned head of a man is also indicated. On Panel—height, 12 in.; width, 9½ in. M'Lellan Collection.

1086. Portrait of Her Majesty Queen Victoria. Half-length portrait of Her Majesty wearing state robes and a coronet, painted in the year of Her Majesty's coronation. On Canvas—height, 2 ft. 11 in.; width, 2 ft. 3 in. M'Lellan Collection.

"Delicately treated in a clear colouring" (Waagen's *Art Treasures*, vol. iii., p. 287).

1087. Sketch—Portrait of a Lady. Half-length figure of an elderly lady in mob cap and crimson-lined hood. On Panel—height, 11½ in.; width, 9 in. Euing Collection.

Study for principal figure, "The Rich Relation" in picture, a drawing of which is reproduced in Armstrong's article on Wilkie (*Portfolio*, May, 1888).

Williams. Hugh William Williams, 1773-1829. Scottish School.

Williams, known as Grecian Williams, was born in Wales, but removed to Edinburgh early in life, where he soon won popularity as a water-colour artist. For several years he travelled in Greece and Italy, and on his return in 1818 he exhibited the sketches made during his journeys. In 1820 he published his "Travels in Italy, Greece, and the Ionian Islands" and his "Views in Greece" appeared in parts from 1827 to 1829. He died at Edinburgh, 23rd June, 1829.

1088. The Clyde from Dalnottar Hill. In foreground a road, with, to right, a group of trees, through which is seen the church of Old Kilpatrick; beyond are Bowling Bay, Dunglass, and Dumbarton Rock. Signed "H. W. Williams, 1812." Water-colour—height, 14¼ in.; width, 19¼ in. Presented by John Bruce, F.S.A.(Scot.), 1902.

1089. Landscape. A lake with two boats and figures in the right foreground. On the shore to the left are other two figures; beyond, a group of poplar, etc., trees, on the left of which is seen the gable of a house. On Canvas—height, 14 in.; width, 18½ in. Presented by J. C. Arnot, 1903.

Williams. Haynes Williams. Modern English School.

1090. The Spanish Bride. Three-quarter length figure of a young lady in bridal attire — embroidered white satin gown, yellow figured bodice, and heavy veil over her head; she holds in her right hand a bouquet of flowers. Signed "Haynes Williams, 1877." On Canvas — height, 2 ft. 5½ in.; width, 1 ft. 8 in. Bequeathed by W. B. Faulds, Writer, Glasgow, 1898.

Wilson. John Wilson, *R.*S.A., 1774-1855. Scottish School.

John (or "Jock") Wilson, born in Ayr, was apprenticed, in Edinburgh, to a house decorator. He received some instruction in landscape painting from Nasmyth, and about 1798 went to London, where he was employed as scene painter at several of the principal theatres. He was one of the founders of the Society of British Artists, Suffolk Street, and throughout one of its ablest supporters. He was also a constant exhibitor with the Royal Scottish Academy from its beginning.

1091. Landscape and Cattle. A pool in foreground of a moorland, with two cattle; man on horseback and dog near by. On Panel—height, 8 in.; width, 14 in. Euing Collection.

Wilson. Richard Wilson, R.A., 1714-1782. English School.

Richard Wilson was born at Pinegas, in Montgomery, where his father was a clergyman. His early love of art was gratified when he was placed under the tuition of the portrait painter Thomas Wright, in London, and it was to portraits that Wilson first devoted himself. On visiting Italy, however, he was, by the influence and example of Zuccarelli, induced to adopt landscape art as his object of study, and it is as a landscape painter, equalled by few among English artists, that Wilson is now known. He was not successful during his lifetime, his pictures were neglected and sold to dealers for small sums, and he gradually descended into the depths of poverty and bitter disappointment, his later days only being relieved by succession to some property through the death of a brother.

1092. Landscape, with Figures—A Sketch. A fierce wind storm blowing over a bleak mountainous landscape. In foreground several figures, among which is one lifeless female transfixed with a sword, another on her knees imploring the vengeance of heaven. On Panel—height, 5½ in.; width, 9½ in. M'Lellan Collection.

1093. Landscape—View near Tivoli. Roadway in foreground, female seated, and huntsman, with dogs, speaking to her; on other side of road a niche with image of the Virgin; to the left, a hill crowned with ruined temple and other buildings; the Campagna in the distance. On Canvas—height, 13½ in.; width, 17 in. M'Lellan Collection.

1094. Lake of Como. On a promontory is a small church, into which a funeral procession is passing; a wooden landing-stage is being approached by boats; and on the horizon the outlines of a town are visible. On Panel — height, 8½ in.; width, 9½ in. M'Lellan Collection.

1095. Landscape and River Scene. An English woody landscape, traversed by a stream spanned by a bridge of several arches. On Canvas—height, 14 in.; width, 18½ in. M'Lellan Collection.

On the stretching-frame of this picture is the following:—"This delicate landscape, by Wilson, was bought by Mr. Ford 50 years ago. Untouched, only dirt washed off—came out so pure. 1828."

1096. The Convent—Twilight. A massive building, with belfries and a cupola, approached by a broad flight of steps, on which are three figures. On Canvas — height, 2 ft.; width, 3 ft. 1 in. M'Lellan Collection.

1097. Landscape, with Figures. The setting sun reflected in a river, the wooded off-bank of which is in deep shadow; on the near side a man on white horse, with two other figures; a boat is crossing the river. On Canvas—height, 21 in.; width, 19 in. M'Lellan Collection.

Wingate. J. Lawton Wingate, R.S.A. (living artist). Scottish School.

1099. The Avenue. A path in the wood, with children gathering flowers. Signed "Wingate." On Canvas — height, 17½ in.; width, 23½ in. Teacher Collection.

1100. Old Church at Muthill. A lane in the village of Muthill, at the end of which is a churchyard with an old church having a steeple with crow-stepped gables. In the foreground, to the left, are children at a well; to the right, a woman looking down a lane, along which a woman and two children are walking. Signed "J. Lawton Wingate, 1874." On Canvas—height, 3 ft.; width, 2 ft. 4 in. Presented by T. Graham Young as a memorial of his father, James Young, LL.D., F.R.S., of Kelly, 1900.

Wintour. John Crawford Wintour, A.R.S.A., 1825-1882. Scottish School.

About the middle of the 19th century Wintour was one of the most promising of the young Scottish landscape painters. He was equally at home in oil painting and in water-colour work, and his subjects were chiefly derived from the neighbourhood of Edinburgh and the south of Scotland. He was an extensive contributor to the exhibitions of the Royal Scottish Academy, and in 1859 he was elected Associate of that body. Wintour had a rich and individual appreciation of colour, and his landscapes were composed with skill and poetic feeling.

1101. Killiecrankie. A deep pool in the bed of the Garry, above which rise the wooded slopes of the pass; in the distance, the summit of Schiehallion. Signed "J. C. W., '78." On Canvas —height, 2 ft. 3 in.; width, 2 ft. 11½ in. Teacher Collection.

Woolmer. A. J. Woolmer. Modern English School.

1102. Watteau in his Studio. The illustrious artist seated before an easel, on which is a framed portrait of a lady, to which he is giving the finishing touches; his model, in a white robe, is seated before him, and behind her are two attendants; to the left of the painter a lady is standing with her back to the spectator; to the right an Italian greyhound, a poodle, a parrot in a cage, fruit, and other accessories. On Canvas — height, 2 ft. 3½ in.; width, 2 ft. 11¼ in. Euing Collection.

Wouwerman. Philips Wouwerman, 1614-1668. Dutch School.

PHILIPS WOUWERMAN was a native of Haarlem, where he was taught painting by his father and by Jan Wynants. He struck out a line of work peculiar to himself, devoting his talents to the painting of horses, battle-scenes, and hunting subjects, in which he displayed unrivalled skill and spirit. His pictures were not much appreciated during his lifetime, but now they are eagerly sought after.

1103. THE MARKET CART. Bare hilly landscape, peasant's hut behind knoll, church spire in distance; foreground, man in cart, to whom woman is speaking; peasants, horsemen, and dogs on road; on distant hillock, gallows with suspended body. Signed, with interlaced letters, "Phils. W." On Panel—height, 11¾ in.; width, 16 in. M'Lellan Collection.

"A good and warmly coloured picture of his first manner" (Waagen's *Art Treasures*, vol. iv., p. 458).

1104. LANDSCAPE, WITH HORSEMAN, ETC. Sandy hillock, with roadway at its base, skirting the side of a lake; man with red cloak on horseback, and an angler seated. Signed with the painter's monogram. On Panel—height, 14 in.; width, 16 in. M'Lellan Collection.

"A landscape somewhat in the character of his master, Wynants, and unusually poetical for him" (Waagen's *Art Treasures*, vol. iii., p. 287).

1105. THE HALT OF TRAVELLERS. Dark landscape, with, in foreground, two men, a woman, and a child, with a dog and fowl, at rest by a pollard tree; near them a white and a chestnut horse feeding; and to the right a burdened donkey. Signed with monogram. On Panel—height, 11½ in.; width, 14½ in. M'Lellan Collection.

"Pleasingly composed, and of peculiar power and truth. Inscribed and in his second manner" (Waagen's *Art Treasures*, vol. iii., p. 288). A similar composition, with additional horse lying down to the right, and figures in the right distance, is in the Cassel Gallery.

1106. HAWKING. In the foreground of a stretch of flat country, sportsmen on horseback engaged in hawking, with dogs and other figures. Signed with monogram. On Panel—height, 12 in.; width, 17 in. Graham-Gilbert Collection.

1107. THE HORSE-SHOEING. Buildings in the background, with horses under an archway; in the foreground a smith shoeing a white horse, which a man is holding; to the right are two dogs. On Panel—height, 12 in.; width, 9¼ in. Graham-Gilbert Collection.

1108. Landscape and Figures. Landscape by Lingelbach, and figures by Wouwerman. An Italian landscape and seaport, with lofty hills. Horses, cavaliers, and other figures occupy the foreground. Signed with monogram. On Canvas—height, 1 ft. 8½ in.; width, 2 ft. 0¾ in. M'Lellan Collection.

1109. Landscape and Figures. Hilly country, with cliff to right by which a road winds to rude bridge over a brawling stream; horseman and numerous figures on and by road and by foreground of stream. On Canvas—height, 16 in.; width, 21 in. Donald Collection.

Wouwerman. Pieter Wouwerman, 1623-1683. Dutch School.

Pieter Wouwerman was a younger brother of the eminent painter of horses and battle scenes, Philips Wouwerman. Pieter followed in the footsteps of his brother, from whom he received the principal part of his art education. He worked principally at Haarlem, some time in Paris, and in Amsterdam, in which town he died.

1110. Halt after Rain. In the foreground of a stretch of undulating country a group of soldiers sitting round a log-fire; behind them stand a brown and a white horse; from the left a lame beggar approaches a cavalier and a lady with a child in her arms who are riding towards the background; a loaded waggon, large tents, and numerous figures are dispersed throughout the composition. On Canvas — height, 15½ in.; width, 18½ in. Graham-Gilbert Collection.

Wyatt. Henry Wyatt, 1794-1840. English School.

Henry Wyatt was born near Lichfield, but losing his father in his childhood, he was sent at an early age to London, and in 1812 he became a student at the Royal Academy. In 1815 he became a private assistant to Sir Thomas Lawrence, and subsequently he practised as a portrait painter at Birmingham, Liverpool, and Manchester. Thereafter he lived some years in London, but by ill-health he was compelled to retire to Leamington, and thence he went to Manchester, where he died at the early age of forty-five.

1111. The Philosopher (called also Galileo and Archimedes). A fancy portrait, half-length, life size. On Canvas—height, 2 ft. 6 in.; width, 2 ft. Vernon Collection of the National Gallery. Lent by the National Gallery, London.

Engraved by R. Bell. Exhibited at the Royal Academy in 1832.

Wynants. Jan Wynants, 1620-1682 (?). Dutch School.

WYNANTS, one of the most distinguished landscape painters of the Dutch School, was a native of Haarlem. Very little is known of his life, and even the dates of his birth and death are uncertain. He was the instructor of Philips Wouwerman, by whom, as well as by A. Vandevelde, Lingelbach, and others, the figures in his landscapes were frequently supplied.

1112. LANDSCAPE. To the right a wooded park, with chateau on hills in the distance; to the left, a tree-covered knoll; trunk and broken stump of tree in foreground. Horsemen and pedestrian groups inserted by Lingelbach. Signed "J. Wynants, 1672." On Canvas — height, 1 ft. 7 in.; width 2 ft. 1 in. M'Lellan Collection.

1113. LANDSCAPE. A landscape, with the artist's favourite sandbank in the foreground; in the middle distance, a house and a cornfield; admirable figures, by Lingelbach, of a gentleman and lady, and a young black boy shading them with a lofty parasol, and a dwarf figure by the wayside. Signed "J. Wynants." On Panel—height, 12½ in.; width, 15 in. M'Lellan Collection.

"Of great truth of nature, and clear in the warm colouring" (Waagen's *Art Treasures*, vol. iii., p. 287).

Yeames. William F. Yeames, R.A. (living artist). English School.

1116. PRISONERS OF WAR. Near the Quay of a French seaport, outside a building on which is displayed a bill with heading "*Avis*" (notice), two English midshipmen, one with his arm in a sling, are seated on barrels and guarded by a sentry; to left is a crowd of fishermen and women, sailors, a priest, etc., sympathetically gazing at or discussing the captives; in the middle distance is a body of soldiers marching along the quay, and beyond are cliffs; in the distance to left is the sea, with vessels. Signed "W. F. Yeames, 1885." On Canvas—height, 5 ft.; width, 8 ft. 5 in. Purchased, 1904.

Young. William Young, R.S.W. (living artist). Scottish School.

1118. GLENFALLOCH. The river Falloch; to left a wooded bank; to right, on the further shore, a thatched house; background, the shoulders of Ben Vorlich. Signed "Wm. Young, R.S.W." On Canvas—height, 2 ft.; width, 3 ft. Purchased, 1905.

Zoffany. Johann Zoffany, R.A., 1733-1810. German School.

Zoffany was a native of Frankfort-on-the-Maine. His love of art impelled him to run away from his friends at the early age of thirteen, and he found his way to Rome, where he was befriended, and studied for about twelve years. He came to England in 1758, and at first he was in great straits to earn a livelihood; but by degrees he came into notice, and, gaining the patronage of Lord Bute, he acquired an influential connection, principally as a portrait painter. He was an early member of the Royal Academy. He spent seven years in the principal Continental towns, between 1772 and 1779, where he was received with distinguished honours, and, later, another seven years were spent in India.

1124. A Family Party—"The Minuet." In a group of five figures, a girl and young boy practising a dance to the music of a flute. On Canvas—height, 3 ft. 3 in.; width, 4 ft. 1 in. M'Lellan Collection.

"The motives are pleasing, the heads true, but the colouring somewhat heavy" (Waagen's *Art Treasures*, vol. iv., p. 462). Waagen's criticism is unhappy, for the colour is, in reality, peculiarly delicate and tender.

Zuccarelli. F. Zuccarelli, R.A., 1702-1788. Italian School.

Francesco Zuccarelli was a Florentine by birth and art education, but, from the fact of his long residence in England, his membership of the Royal Academy, and his intimate relation with British artists and art patrons, his name has been enrolled in the list of British artists. He was a landscape painter of comparatively narrow range of view; his works are scenic and unreal, but they possess an air of daintiness which rendered them exceedingly popular with contemporaries. Many of his landscapes have been engraved.

1125. Classical Landscape—Diana and Actæon. Diana and her nymphs, bathing in the vale of Gargaphia, are surprised by Actæon, whereupon the goddess changes him into a stag, and he is pursued and torn to pieces by his own dogs. Signed "F. Z. and H. B.," the latter being the initials of the painter of the figures. On Canvas—height, 3 ft. 3 in.; width, 4 ft. 1 in. M'Lellan Collection.

1126. Landscape and Figures. Open landscape, with winding river and hills in distance; half-ruined buildings, with tower to the left, and castle to the right; middle distance, man on horseback, and various figures in foreground. On Canvas—height, 2 ft.; width, 2 ft. 6½ in. Euing Collection.

1127. Landscape, with Figures—said to be Louis XV. and Madame de Montespan. The lady is seated, taking a finch out of a cage, and the monarch, in the guise of a shepherd, stands by her side. On Canvas—height, 13 in.; width, 18 in. M'Lellan Collection.

1128. Pastoral Landscape. In foreground boy holding white bull, woman bathing her feet in a stream; further off, man and two bulls. To left, cavalier on horseback; in mid-distance, villa and landscape, with waterfall. On Canvas—height, 1 ft. 10 in.; width, 2 ft. 5½ in. Graham-Gilbert Collection.

1129. Landscape, with Figures and Cattle. To the right a number of villas, towards which a shepherd and cattle are ascending; in the centre, a shepherdess with sheep and cattle; in foreground, stream and various figures. On Canvas—height, 1 ft. 7 in.; width, 2 ft. 6 in. Graham-Gilbert Collection.

1130. Italian Landscape. In foreground, a group of figures near a tall tree on the bank of a river; to left the pillars of a ruined classical building. In the middle distance a building with towers, and, beyond, hills. On Canvas—height, 3 ft. 2½ in.; width, 4 ft. 5 in. Presented by T. Graham Young as a memorial of his father, James Young, LL.D., F.R.S., of Kelly, 1900.

Zuccaro. Federigo Zuccaro, 1543-1609. Italian-Roman School.

Federigo Zuccaro, a native of the Duchy of Urbino, was educated in Rome, and there he was employed to assist his elder brother Taddeo in a number of important undertakings on which that artist was engaged under Pope Pius IV. After his brother's death, Federigo was patronised by Gregory XIII., but, as the result of a quarrel, he was obliged to quit Rome and take up his residence in Paris. In 1574 he came to England, where he had a favourable reception from Queen Elizabeth. He painted the portraits of the Queen and many of her courtiers, and among his other works was a portrait of Mary Queen of Scots, of which No. 1131 below is an early copy. This portrait is well known through the engraving by Virtue, but it is presumed the picture must have been executed from some pre-existing portrait, as at Zuccaro's time the unfortunate Queen was a close prisoner.

1131. Portrait of Mary Queen of Scots (*Copy*). Three-quarters figure in black robe, jewelled tiara, and belt and gold chains. On Panel — height, 3 ft. 4 in.; width, 2 ft. 8 in. M'Lellan Collection.

1132. Portrait of Lady of the Riccardi Family. Half-length figure of a young lady with jewelled ornament in her hair; from the Riccardi Palace, Florence. On Panel—height, 10 in.; width, 7½ in. M'Lellan Collection.

Zuccaro. Taddeo Zuccaro, 1529-1566. Italian-Roman School.

Taddeo Zuccaro was the son of a mediocre artist in the Duchy of Urbino. When only fourteen years of age he went to Rome with the view of cultivating art, and, entirely friendless and destitute, he, by severe

but manly struggling, forced his abilities into notice, till ultimately he was taken into the service of Pope Julius III. and his successor. He was also well employed by other potentates—his work consisting chiefly of frescoes for churches, for the walls of palaces, etc.

1133. St. Catherine and St. James of Spain. The saints, with aureoles around their heads, stand regarding each other. St. Catherine holds in her hands a palm frond; behind her are a sword and the broken wheel. St. James holds a standard; an angel hovers over them with a wreath for each head. On white metal—height, 8½ in.; width, 6½ in. M'Lellan Collection.

UNKNOWN.

Dutch School.

1134. Portrait of a Lady. Bust of a matronly lady in lace cap, with large ruff round her neck. Inscribed "Ætatis 46, ano. 1640." Octagonal Panel—height, 12½ in.; width, 10 in. M'Lellan Collection.

1135. Rocky Landscape and Figures. A woody landscape, with a roadway skirting the base of a huge mass of rock. To the left foreground, several figures. On Canvas—height, 12 in.; width, 15½ in. M'Lellan Collection.

Formerly attributed to Swanevelt.

1136. Portrait. Half-length of a statesman with white peak beard, in collar and dark fur-edged cloak. On Panel—height, 9½ in.; width, 7½ in. M'Lellan Collection.

Formerly attributed to M. Van Musscher.

Modern English School.

1138. The Mourners. Widow seated on a stone bank, near a parsonage, with her young son at her knee; a Bible lies at her side, and an elderly clergyman is approaching through a gate; distant landscape, with rustic mill, etc. On Panel—height, 10 in.; width, 7½ in. Euing Collection.

Spanish School.

1139. Virgin and Child, attended by Saints. The Virgin, with the Saviour represented as a young lad in her lap; His hand is being kissed by a monk, while his feet are fondled by a female in a turban. Behind, John the Baptist stands with a banneret having the inscription, "*Ecce Agnus Dei G.*" On Copper—height, 10¼ in.; width, 9½ in. M'Lellan Collection.

Italian School.

1141. The Holy Family. Virgin, with the Holy Child on her knee, seated on a dais; to the right, St. Joseph offering grapes; to the left, St. John and cherubs; and overhead, cherubs holding a coronal wreath above the Virgin's head. On Canvas—height, 3 ft. 11 in.; width, 3 ft. 2 in. M'Lellan Collection.

1142. Ecce Homo. Head of the Saviour, crowned with thorns, the eyes closing, and the face overspread with the pallor of death. A red mantle is fastened at the neck, and over the left shoulder is a sceptre. On Copper, circular—12 in. diameter. Graham-Gilbert Collection.

1143. Marriage of St. Catherine. To right, Virgin, seated, with infant Saviour on her knee, places a ring on the forefinger of St. Catherine; a profile half-length figure. Early Venetian. On Panel — height, 22 in.; width, 19 in. Graham-Gilbert Collection.

1144. Virgin and Child. To the right, the Virgin, half-length, three-quarter face turned to left, her hands placed together in prayer; to the left, the infant Saviour, seated on a pedestal, holding a bird on His right hand, to which He is looking up; hilly landscape in the background. On Panel—height, 15 in.; width, 11½ in. Graham-Gilbert Collection.

Probably by Marco Ricci, a weak follower of Giovanni Bellini.

Miscellaneous.

1145. Cain Slaying Abel. Probably a life study by J. Graham-Gilbert. On Canvas—height, 2 ft. 5 in.; width, 2 ft. 1 in. Graham-Gilbert Collection.

1146. A Scottish Landscape. A stretch of level country, with trees to the right; in foreground, a pool and a rude cowshed with cattle, and a man opening the door. Signed with illegible monogram. On Canvas—height, 9½ in.; width, 11½ in. Euing Collection.

1148. Engaged. A lady looking at an engagement ring. Signed "R. P., Roma." On Canvas—height, 10½ in.; width, 8 in. Teacher Collection.

1149. Children Building Sand Castles. Water-colour—height, 12 in.; width, 17 in. Teacher Collection.

1150. The Gamekeeper's Corner. Boy, seated on a rock, holding a horse by the bridle; at his side a dead deer, hare, and blackcock. Water-colour—height, 18½ in.; width, 25½ in. Teacher Collection.

1151. Portrait of George M'Intosh, Merchant, Glasgow, Preses of the Glasgow Highland Society, 1791 and 1803. Bust portrait, turned to left, in brown coat, white vest, and frilled neckcloth. On Canvas—height, 2 ft. 5 in.; width, 2 ft.

Deposited by the Glasgow Highland Society, 1903.

PHOTOGRAPHS OF PICTURES

In the permanent Collection of the Corporation of Glasgow, in various sizes and forms.

ON SALE IN THE ART GALLERY AND MUSEUM, KELVINGROVE.

Sheltered from the Stormy Sea,	*Allan*,	1/6	...
The Conversion of St. Hubert,	*Altdorfer*,	1/6	...
Portrait of a Lady,	*Amberger*,	1/6	10/6
Portrait of a Musician,	*Anraadt*,	1/6	...
St. Catherine Crowned,	*Bartolommeo Veneziano*,	1/6	...
Sea-piece,	*Van Beijeren*,	1/6	...
Virgin and Child Enthroned,	*Bellini*,	1/6	...
Madonna and Child,	*Do.*,	1/6	...
Landscape (Evening Effect),	*Berchem*,	1/6	...
Holy Family,	*Bonifazio*,	1/6	...
The Charity Dinner,	*Both*,	1/6	...
Virgin and Child with Angels,	*Botticilli*,	1/6	...
Cadzow Forest,	*Sam Bough*,	1/6	...
Glasgow Bridge,	*Do.*,	1/6	...
The Burial at Sea,	*Brangwyn*,	1/6	...
Vessels in a Calm,	*Cappelle*,	1/6	10/6
Virgin and Child with Saints,	*Catena*,	1/6	...
Vanity Fair,	*Christie*,	...	12/6
Hampstead Heath,	*Constable*,	2/	12/6
Pastorale—Souvenir d'Italie,	*Corot*,	2/	12/6
Christ Riding into Jerusalem,	*Cuyp*,	1/6	10/6
A Salmon Stream,	*Docharty*,	1/6	...

Holy Family, - - - - -	*Gianpietrino*,	-	1/6	...
The Adulteress brought before Christ, - - - - - -	*Giorgione*,	-	1/6	12/6
St. Victor with a Donor, - -	*Van der Goes*,	-	1/6	12/6
A Canal in Holland, - - -	*Van Goyen*,	-	1/6	...
Dutch River Scene, - - -	*Do.*,	-	1/6	10/6
The Sulky Boy, - - - - -	*Greuze*,	-	...	10/6
Piazetta of San Marco, Venice, -	*Guardi*,	-	1/6	10/6
The Highland Funeral, - -	*Guthrie*,	-	1/6	12/6
Coming of Spring, - - -	*Hornel*,	-	...	12/6
Head of a Boy, - - - - -	*Hals*, -	-	1/6	10/6
The Covenanters' Preaching, -	*Harvey*,	-	1/6	...
Portrait of the Dutch Admiral Stelldewerff, - - - - -	*Van der Helst*,	-	1/6	...
Ruined Cottage, - - -	*Hobbema*,	-	1/6	...
A Group of Trees on the Bank of a River, - - - - - -	*Do.*,	-	1/6	...
Woody Landscape, - - -	*Do.*,	-	1/6	10/6
Farewell to Skye, - - -	*Colin Hunter*,	-	...	12/6
The Frugal Meal, - - -	*Israels*,	-	2/	12/6
The Wane of Day, - - -	*Jacque*,	-	2/	12/6
The Fruit Seller, - - -	*Jordaens*,	-	1/6	...
Downward Rays, - - -	*Linnell*,	-	2/	12/6
A Coming Storm, - - -	*Do.*,	-	1/6	10/6
Right Hon. A. J. Balfour, - -	*W. E. Lockhart*,	-	...	12/6
George, 10th Earl Marischall, -	*Van Loo*,	-	1/6	...
The Virgin by the Fountain, -	*Mabuse*,	- 1/6,	5/	12/6
Loch Maree, - - - - -	*M'Culloch*,	-	1/6	...
Virgin and Child, - - -	*Memmi*,	-	1/6	...
The Forerunner, - - -	*Millais*,	-	1/6	...
Sea Coast Scene—Smugglers, -	*Morland*,	-	...	10/6

Windsor Castle,	*Nasmyth*,	2/	12/6
The Farmer's Daughter,	*Orchardson*,	2/	12/6
The Itinerant Musician,	*Van Ostade*,	1/6	10/
Holy Family,	*Palma*,	1/6	...
A Lowland Landscape,	*Jas. Paterson*,	...	12/6
Two Strings to her Bow,	*Pettie*,	1/6	12/6
A Gipsy Girl,	*John Phillip*,	1/6	...
Portrait of Mrs. Urquhart,	*Raeburn*,	1/6	12/6
The Virgin with the Lizard,	*Raphael*,	1/6	12/6
A Man in Armour,	*Rembrandt*,	1/6, 5/	12/6
Portrait of Rembrandt,	*Do.*,	1/6, 5/	...
The Painter's Study,	*Do.*,	1/6	...
Study of a Man's Head,	*Do.*,	1/6	10/6
The Slaughter House,	*Do.*,	1/6	...
Tobias and the Angel,	*Do.*,	1/6	...
Portrait of a Boy,	*Reynolds*,	1/6	10/6
Death of Cleopatra,	*Do.*,	1/6	...
Portrait of Elizabeth Ann Linley,	*Do.*,	1/6	10/6
Nature adorned by the Graces,	*Rubens*,	1/6	12/6
A Wild Boar Hunt,	*Do.*,	1/6	12/6
Portrait of a Gentleman,	*Do.*,	1/6	...
Combat of Theseus with the Amazons,	*Do.*,	1/6	...
View of the Town of Katwyk,	*Ruysdael*,	1/6	10/6
Woody Landscape,	*Do.*,	1/6	...
Landscape—The Ford, with sheep and figures,	*Do.*,	1/6	...
Dutch Family Merrymaking,	*Steen*,	1/6	10/6
A Lover of Art,	*Tadema*,	2/	12/6
A Surgical Case,	*Teniers*,	1/6	10/6

The Miseries of War,	*Teniers*,	1/6	...
Jealousy,	*Do.*,	1/6	10/6
The Sheepfold,	*Ter Meulen*,	1/6	...
Holy Family,	*Titian*,	1/6	10/6
Landscape and Cattle,	*Troyon*,	2/	12/6
Modern Italy,	*Turner*,	2/	12/6
Frigate Firing the Evening Gun,	*Vandevelde*,	1/6	...
Sea-piece,	*Do.*,	...	10/6
Portrait of a Man,	*De Vos*,	1/6	10/6
Portrait of Thomas Carlyle,	*Whistler*,	1/6	12/6
The Convent—Twilight,	*Wilson*,	1/6	10/6
The Halt of Travellers,	*Wouwerman*,	1/6	...
Landscape with Horseman,	*Do.*,	...	10/6
Prisoners of War,	*Yeames*,	1/6	...

SCULPTURE.

Statue of William Pitt,	*Flaxman*,	1/6	...

COLLOTYPES and PROCESS PRINTS of certain Pictures may also be obtained. Price, One Penny each.